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**Technical commentary for the portfolio of compositions
musical language, form and expression in the Twenty-First Century**

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Awarding institution:
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David Bentley

Technical Commentary for the Portfolio of Compositions

Musical Language, Form and Expression in the
Twenty-First Century

Submitted in fulfilment of the requirements for the Degree of
PhD in Music

King's College, London 2018

Abstract

This technical commentary accompanies a portfolio of seven pieces, of which one is in two movements. The pieces use a diverse range of forces, from solo piano to full orchestra, and include solo vocal and choral music. In order of composition they are: *The Discovery of Slowness* for chamber ensemble of ten players; *Broadway Boogie-Woogie* for six players; *Stars and Constellations* for solo piano; a Wind Quintet; a song, *A Life lived*, for Tenor and Piano; *On Time* for chorus and a brass quintet; and a one-movement symphony, *Traveller, there is no Path*. The music is notated conventionally and is written in a predominantly extended tonal idiom, although there are large sections which are clearly tonal and others where there is little sense of any key. The music contained in the portfolio attempts to absorb the influences of early twentieth-century composers, in particular Mahler and Berg, and recent, predominantly British, composers such as Thomas Adès, Oliver Knussen, Mark-Anthony Turnage and James MacMillan, as well as Vagn Holmboe and Joonas Kokkonen, especially their treatment of musical material in large-scale symphonic structures. The symphony, in particular, deals with the symphonic traditions of the nineteenth and twentieth centuries and uses techniques and ideas found in the music of composers such as Robert Simpson and Michael Tippett. The pieces presented use recognisable forms and techniques from composers of the past, combining novel methods with the familiar. This stems from a desire to create music which is approachable and performable, but which builds on, extends, and sometimes subverts the traditional structures, techniques and idioms of existing music.

List of Scores

1. *The Discovery of Slowness* (2012)
for chamber ensemble (10 players)
2. *Broadway Boogie-Woogie* (2013)
for chamber ensemble (6 players)
3. *Stars and Constellations* (2013)
for solo piano
4. *Wind Quintet* (2013)
5. *A Life Lived* (2014)
for tenor and piano
6. *On Time* (2016)
for chorus, two trumpets and three trombones
7. *Symphony: Traveller there is no Path* (2018)
for full orchestra

Audio Material

CD Track

1. *The Discovery of Slowness* (9'06'')

Performed by Lontano conducted by Odaline de la Martinez

2. *Broadway Boogie-Woogie*

For chamber ensemble (6 players)

Performed by Lontano conducted by Odaline de la Martinez

I. Adagio (1'55'')

3. II. Allegro (4'22'')

4. *Stars and Constellations* for solo piano (6'47'')

Performed by Rob Keeley

5. *Wind Quintet* (5'11'')

Performed by the Haffner Ensemble

6. *A Life Lived* (4'24'')

For Tenor and Piano

Performed by Adam Sullivan: Tenor, Gavin Roberts: Piano

7. *On Time* (7'17'')

Audio file

8. *Symphony: Traveller, there is no Path* (22'49'')

Audio file

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1. 'Musical Language, Form and Expression in the Twenty First Century'

I came to this degree after completing an MMus at King's College at the age of forty, after some fifteen years out of academic life, working as a music teacher. The two years spent on the Master's had helped me develop a more rigorous approach to composition and analysis, but in pursuing the PhD I wanted to use the skills and insights gained during this time to move on to creating the music I really felt like writing and, more importantly, get it performed. Early on in the work on the PhD I discussed titles or themes for the portfolio of compositions and, quite quickly, ideas about tradition and modernity came to the fore as a description of my approach. This has been revised to concentrate less on the use of aspects of the past, but rather on how I use these in a fresh and original way, hence the final title concentrating on musical language, explicitly recognising the debt of every composer to their predecessors, and form, those aspects unique to pieces, generating new structures and ways of developing musical material.

Since leaving Sheffield University in the 1990s I had continued to compose, but, working in schools and in children's and young people's music and theatre projects, most of my music had been for these performers. That is not to say that I lost touch with contemporary music, either as a performer, listener or composer, but I was used to writing music quickly which could be understood and performed by amateurs and children. And of course this is very useful training for a composer, even if it was rather "cart-before-the-horse" from a career point of view. So, the questions I was asking myself were: what can I take from my previous experience as a musician; and what was I trying to do in the course of the PhD?

In writing for young amateurs I had always tried to write original music, to introduce some element to vary from foursquare tonic-dominant harmony and verse chorus structures.

Unsurprisingly, Britten, Tippett, Holst and Bartok all provided some models for my music, with uneven time signatures, additive rhythms, non-functional harmony, often a high level of dissonance accompanying simple diatonic or modal melodies, through-composed rather than strophic forms, and a high degree of thematic integration all featuring in my style. For example, one piece I wrote for a school used a plainchant melody as the basis for the thematic material, something probably not identified by the young performers or audience, but which created a sense of unity in the piece and presented interesting compositional challenges. As well as composing, teaching, conducting and directing, I adapted and arranged a lot of music, including Monteverdi's *Vespers* and *Orfeo*, Britten's *Saint Nicholas*, and *Die Zauberflöte*. I certainly found this useful in getting under the skin of the music and seeing how I could capture the essence of a piece while simplifying and shortening it.

In undertaking a PhD I wanted to do more than simply compose what is (hopefully) good-quality music for children, making use of the opportunity to compose for professional ensemble with all the musical opportunities that gives. However, there are many passages which are very simple and direct, using the experience of my earlier music, and this simplicity is intrinsic to the effectiveness of the music. A passage such as letter **G** and its reprise at **O** in *On Time* is effective precisely because of its simplicity, the contrast between the two-part texture and the complex polyphony preceding **O** being part of that musical interest, with the music avoiding being facile with its Lydian mode and the use of imitation between the parts.

I knew my music was not going to be composed according to any single rule or constructive principle or to wholly exclude any element such as tonality. Indeed, as will be seen, a sense of tonality, a liking for recognisable melody and the use of repetition are important features of my style. The challenge was to take elements which make music immediately approachable

and attractive - none of which are, in themselves, bad things - and construct pieces which have more than just “ease-of-listening” to commend them, and which do present challenges to performers and listeners; and furthermore to get these pieces performed and out into the world, which of course is the ultimate aim of such an approach. In analysing my own music I am going to concentrate on the ways in which my material is developed and the different approaches I used with what is often contrasting musical ideas and sound worlds.

The first piece to be completed was *The Discovery of Slowness*, a detailed discussion of which follows, and which puts many of these ideas into practice; it a very expressive piece, aiming to engage the audience through the gradual build-up of musical tension in the second half, rather than through a purely intellectual process. The term ‘expressive’ needs some examination, but this is a fundamental point in this commentary and in the music it discusses. As I will explain later, my approach to composition is broadly intuitive, synthetic rather than analytical: in simple terms, musical discourse rather than musical process. This is, importantly, not to reject or to deny the presence of integrated musical plans, of unifying forms and often tightly organised structures. There are composers and pieces, such as Stravinsky and Webern, for instance the former’s *Oedipus Rex*, and the latter’s Op. 21 *Symphony*, whose approach to composition and whose expressive aspect is very different from mine, but whose music is important to me as listener: indeed both of the quoted works are, for me, deeply moving and affecting, but in a different way from, for example, Berg’s *Wozzeck* or Mahler’s *Das Lied von Der Erde*.

The passage starting at bar 646 in the symphony stands a summary of this approach: it is a very quiet and understated passage but functions as the focus of the preceding musical development, teasing out the simple gesture of the falling fifth which is present in the

symphony's main theme putting it centre stage. The simplicity and expressive weight (as I called it earlier) is important structurally, closing the Adagio and ushering in the coda (in bar 660) which will reach its full-blown climax in bar 700 (letter **PP**) with the trumpets' ringing fifths.

The Discovery of Slowness the short Wind Quintet and *Broadway Boogie-Woogie* are similar in construction and musical language, although it is the latter piece which gave me ideas which I developed in the more recent pieces in the portfolio. *Stars and Constellations* is the most modern in terms of musical language, with less reliance on any sense of tonality, and more emphasis given to register, dynamics, gesture and harmonic colour. The song *A Life Lived* is musically, and in terms of its function, rather different, partly by nature of being vocal and partly because of the unique circumstances of composition (discussed in Chapter 6, p. 48), and *On Time* is the most simple and straightforwardly tonal of the pieces. The final piece, a one-movement symphony, subtitled *Traveller there is no Path*, is an attempt to summarise and encapsulate some of the ideas developed in the other pieces and discussed in this commentary.

That term 'modern', as applied to *Stars and Constellations*, also requires some clarification; In simple terms, I am trying to use those aspects of the music of the nineteenth and early twentieth centuries - expressive melody and harmony, motivic development, the use of repetition - that appeal to me, borrowing techniques from post-First World War music, such as pitch organisation and the use of instrumental colour, that allow me to create more original sonorities, structures and procedures. I am not using any particular theory, but techniques for developing, contrasting, extending, organising my music, which depend largely on the particular characteristics of the piece.

In *Stars and Constellations* it might be said that this 'modernity' is superficial, a listener's immediate response to the music, but I have tried to use the subjective nature of an audience's (in the broadest sense; I include myself as a listener to my own music) responses to music - familiar or unfamiliar, complex or simple, grand or intimate gestures - as a useful guide to the form of a piece, how it is designed in terms of structure and the emotional weight, for want of a better term, of the music. To summarise, I am more concerned with form than with theory, and it is to Mahler that I found myself looking for inspiration, even if this is not often audible (which is probably as it should be).

Mahler's compositional techniques, which have in the past been often criticised, provided a very useful model for my own large-scale pieces. Mahler does not follow a particular rule in his symphonies, but the movements, and often the whole symphonies, are connected by subtle but clear motivic relationships. The unfinished tenth symphony is as good a model as any, using the simple motif of a rising minor third falling down a step to unify seemingly contrasting movements: stretched out in the opening *Adagio*, becoming a busy, nervous intermezzo theme in the *Purgatorio*, and an ominous repeated call in the Finale.

Skipping forward, I will examine how in *On Time*, music which is often purely modal and very simple is combined with more chromatic passages and music in the style of the late Renaissance, and where this combination of styles is used as a constructive device.

1.1 Melody

Much of my music in this PhD has an obvious melodic starting point, which then expands motivically, rather than being the result of any sort of generating process or theory, such as

serialism or the ideas of Per Nørgård (although I was certainly influenced by Nørgård and the Second Viennese School in various pieces). By 'melodic', I am differentiating music which has a set of pitches on which to draw from for its linear material (as in Webern's serial works), from a piece such as Tippett's fourth symphony¹ where the paraphrase of a Gibbons Fantasia² is the central point of the work, and hinted at in fragmentary form in the preceding passages. My music is completely different in approach from, for instance, spectralist composers³. My concept of melody is primarily governed by musical intuition, and the musical function within the structure of a piece. Thus, I don't seek to avoid suggestions of keys, broken chords, scales etc.; in fact I have marked preference for fifths and thirds in my melodic writing (and harmony) but avoiding very obvious tonal references.

Some pieces contrast a melodic style with wide intervals with a more crabbed and narrow range of intervals (as in *The Discovery of Slowness*: contrast the wide leaps in the Adagio at bar 108, letter **P**, with the start of the Allegro in bar 13, letter **A**). At the same time, there is always an underlying idea, sometimes but not always related to the larger scale structure or the harmony of the piece. An example is the opening of the my Wind Quintet where a freely-constructed, that is to say, intuitive, and rhythmically irregular melody is underpinned by a diverging pair of notes: unison A to second, A-B; A flat-B flat to a fourth, G-C; fifth, F sharp-C sharp; sixth, F-D etc. finally arriving at the unison E and covering all twelve notes of the scale. (The process is not dissimilar to the idea at the heart of Robert Simpson's ninth symphony, but is more a general shape than the strict theme that he uses, and my idea is a subsidiary

¹ Tippett, Michael, *Symphony No. 4* (London, 1977), figure 129

² Gibbons, Orlando, *Consort Music*, ed. John Harper, *Musica Britannica*, Vol. 48 (London, 1982) pp. 48-50

³ See: Taruskin, Richard, *Music in the Late Twentieth Century* (Oxford, 2010), pp. 560-562

one, rather than the main focus of the texture). I will discuss this in more detail in the chapter on the Wind Quintet.

This leads on naturally to a discussion of harmony and tonality:

1.2 Harmony

Broadway Boogie-Woogie and my symphony share a similar harmonic basis, although developed in different ways, based on the chord C E G B flat F. A lot of my harmony is based on fifths and sixths, and frequently made up of pairs of intervals superimposed on top of each other, so a two-part texture might be supported by a bass line in fifths and thirds, and overlaid by a high 'descant' in fifths, creating an open rather than very dense texture. A good example is from bars 63-66 of my symphony:

Ex. 1

The musical score for Example 1 is written for four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello/Double Bass (Cello, DB.). The time signature is 4/4. The key signature has one flat (B-flat). The score shows a complex harmonic texture with overlapping intervals and dynamics like *ff* and *mf*. The Cello/DB. part includes a pizzicato section.

A lot of the pieces have extended passages of two-part writing, or two-part over a pedal or simple bass line, creating a range of three-part chords, which might incidentally include simple triads. I do not seek to avoid this, but don't emphasise it except when they have some structural or quasi-tonal significance, as happens frequently to punctuate the Adagio section of *The Discovery of Slowness*. Two good examples come from the slow section of my Wind Quintet, bars 85-92 (Ex. 2), and then bars 102-106 (Ex. 3):

Ex. 2

Ex. 3

It can be seen how the parts tend to resolve dissonance in a very natural way, but the inflections of the notes create tension across the passage, avoiding the final harmony, a straightforward chord of B major, sounding predictable or trite. This approach to harmony owes a lot to my study of the music of Nielsen and, more recently, Robert Simpson, two composers who will be discussed further in this commentary. Similar passages are found in *The Discovery of Slowness* (e.g. bars 112-116), in the Adagio, and in many parts of my symphony (e.g. bars 513-521, also in an Adagio). I will discuss harmony in more detail in the chapters on *The Discovery of Slowness*, *Broadway Boogie-Woogie* and my symphony. Logically, this discussion leads onto questions about tonality.

1.3 Tonality

In Ex. 3 above it is easy to identify tonal areas: D major, E flat, B major, but they quickly move from one to another, even if, as mentioned above, the parts move in a quite classical way. My music has always been close to traditional tonality but is either highly chromatic, or uses techniques which move away from tonic-dominant harmony and tonality, such as the juxtaposition of keys a tritone apart, common tone harmony in chromatic passages, and rich chords built of sevenths and ninths. There are also many passages where bass line and melodic line (with supporting harmony) imply different key centres, such as the passage from letter O (bar 164 to 171) in *Traveller there is no Path*, and the rhythmic design of the passage shows the influence of composers such as Mark-Anthony Turnage and James MacMillan.

In the Wind Quintet the very free melody begins with a hint of the key of A, emphasised by the horn and bassoon's doubling of that note, but which soon move into unrelated areas, broken chords of E flat, for instance⁴. However, the move from a doubled A to a doubled E reinforces the feeling of A. The very end of the piece takes the main melodic idea from the opening (the notes A, B, D sharp, G sharp and C sharp) but here the note E is conspicuously avoided, with the adjacent notes D sharp and F (=E sharp) emphasising C sharp as a tonic of sorts.

The Discovery of Slowness takes a similar approach, with F minor being implied by the opening chord (see Ex. 7). Pedal Cs are often present, especially towards the end of the piece, preparing the final appearance of the chord in arpeggiated form, but whose spacing leads the ear more towards D flat, a sort of interrupted cadence, and not unlike the shift in the Wind Quintet (A-C sharp).

⁴ See the Wind Quintet, bars 1-4

Both *Broadway Boogie-Woogie* and the symphony share an extended tonality based on the chord C E G B flat F, strongly implying the key of F. In *Broadway* this is very explicit in the second movement, less so in the first where the chord is approached gradually through the course of the movement. *A Life Lived*, one of the two songs written for the “Creative Madness in Song”⁵ project starts and finishes in a clear C major, but with the opening clouded by overlapping major chords. This uses the Lydian mode extensively, especially at the end⁶, something which is also a feature of *On Time*.

One element which I will discuss further is the use of twelve-note themes and passages, often two-part textures or two-part textures fleshed out or decorated in bass and treble, which use all twelve notes of the chromatic scale, with or without repetition. I also use passages where within a short phrase, notes are not repeated within a range of a fifth or sixth, both techniques being among those used extensively by the Finnish composer Joonas Kokkonen⁷. Two examples from his fourth symphony, the first from bar 49 bars 64-66, the second from bars 64-66 of the first movement:

Ex. 4 (a)



⁵ I will discuss this project, which involved composers setting texts by poets with histories of mental illness, in Chapter 6, *A Life Lived*.

⁶ *A Life Lived*, bars 47-56

⁷ Kokkonen, Joonas, *Symphony No. 4* (New York, 1977)

Ex. 4 (b)



None of the pieces in the portfolio could be described as serial, but this use of melodies or short passages is something which featured in several pieces of mine before starting the PhD and is used in *The Discovery of Slowness* and the symphony. The melodic movement within these passages is often similar to my natural melodic style, (which shows the influence of Robert Simpson's wiry melodies) but avoids any simple or banal tonal implications: the effect of the whole is similar to the late music of Berg, particularly the *Lyric Suite*, *Lulu*, and the *Violin Concerto*, which has clearly been a significant influence on me. A good example from my music is the theme introduced in bar 19 of the symphony, or bars 7-8 of *The Discovery of Slowness*, where all twelve notes are used (but with repetition and overlap between parts) in a short phrase.

1.4 Structure and Form

This was probably the biggest challenge, and the most important element in the consideration of the music in the portfolio: if my music is not going to be ground-breaking in terms of tonality, or lack of it, in terms of harmony or scoring, I needed to make the juxtaposition of ideas, the build-up and release of tension and the placing of musical events interesting and original in itself.

Various strategies are used: in *The Discovery of Slowness* a simple Introduction-Allegro-Adagio is used, where the Allegro and Adagio have very different functions, the first being essentially static in terms of musical development, the second having a very clear purpose and goal (modelled on the two fugues in Nielsen's fifth symphony), with elements of the Allegro returning at the end over the Adagio material. The wind quintet uses short movement-like sections (Introduction-Allegro-Scherzo-Adagio-Finale-Coda), united by the material heard at the beginning (discussed above), and *Stars and Constellations*, similarly plays with the idea of multi-movement sonata against free fantasia.

The extended orchestral piece was the greatest challenge in terms of organising the material and creating a structure that was unified but sufficiently varied to maintain musical interest across 20 minutes of music in a continuous span. There were a great many wrong turns and false starts, but from fairly early on I had five points clear:

- I wanted to write a symphony, even if it would be a 'symphony' in the sense that some large-scale orchestral pieces not given that title have been called symphonies (Adès' *Asyla* and *Tevot*, for example⁸).
- The music would be based on a 12-note theme, not used formally as a series, but unifying melody and harmony, and which also provided the justification for the use of 12-note chords within an otherwise freely constructed, almost tonal harmonic language

⁸ Adès, Thomas, *Tevot*, (London 2014), See the composer's note at the beginning of the score, where he refers to the piece as a 'one movement symphony'. The broadcaster Tom Service described *Tevot* as effectively Adès' 'second symphony' (with *Asyla* being the first- presumably with the composer's approval) at the broadcast premiere in 2007.

- There would be an introduction exposing the main material; an extended Moderato/Allegro Moderato, a broad movement where the music moves purposefully forward and develops; a fast fleeting scherzo; and a concluding Adagio
- Overlaying this symphonic plan would be the idea of the piece as a set of variations on a single theme, (with the model being the passacaglia finale of Brahms' fourth symphony- although Brahms manages the impressive feat of making an richly varied and deeply expressive piece within quite strict limits)
- Timbre and instrumentation would also play a significant structural role, so at the opening we hear a low choir of horns, tuba and bass clarinet (modelled on Act 2 of *Götterdämmerung*⁹), and a contrasting group of high-pitched instruments (harp, glockenspiel, vibraphone and crotales), which return and punctuate the music, either on their own, or above or beneath the texture.

The influences on the pieces were Sibelius' seventh symphony, Tippett's fourth symphony, and to some extent, Nielsen's fourth, all of which approach the single movement/continuous form in different ways. Tippett's use of register and timbre as a constructive device were very useful in my piece and I will discuss this further in Chapter 8.

⁹ See Chapter 8 for further explanation.

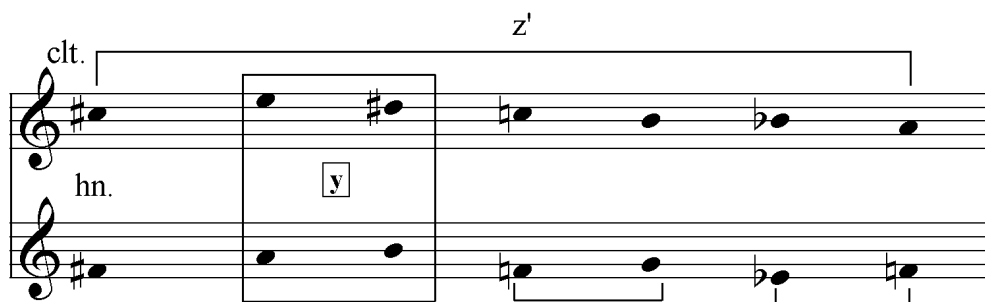
2. The Discovery of Slowness

The Discovery of Slowness is a single-movement piece for chamber ensemble: flute, oboe, clarinet, bassoon, horn, harp, marimba, violin, viola and cello. The title comes from Sten Nadolny's 1983 novel *Der Entdeckung der Langsamkeit*, which is a fictionalised account of the English explorer Sir John Franklin who died in 1847 while searching for the fabled Northwest Passage. The piece is not in any way programmatic, but I was attracted to the idea of slowness, as expressed in the book, having a very simple and literal musical representation in the piece's culmination in an extended Adagio, and the contrast between busy, but ultimately directionless, fast music and the more purposeful slower music.

2.1 Influences and Style

The piece does not use traditional tonic–dominant harmony and tonal organisation but clearly uses elements of tonality including prominent fifths and triads, both of which are present in the first chord. I wanted to avoid too great and too obvious influences of composers who combine a non-diatonic musical language with tonal gestures, such as Britten and Tippett, but such influences are undoubtedly there, certainly in the overlapping diatonic chords. These influences are to some extent leavened by gestures such as bars 6 to 8 (shown in reduced form in Ex. 5) where fifths and thirds are used but sound definitely undiatonic due to the use of most of, or all of the twelve notes of the chromatic scale in a short space of time.

Ex. 5

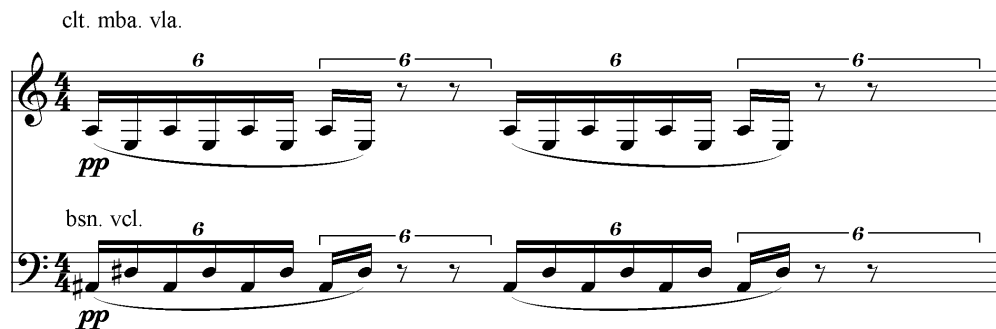


The same applies to the Allegro, bars 13-19 which is anchored by repetitions of an F minor-sounding chord (which I will discuss below), but interspersed with two-part writing filling in the chromatic gaps.

The style of these chromatic, but non-serial passages and part writing, such as the marimba in bar 19 were certainly influenced by Joonas Kokkonen's music, although the overall effect is quite different¹⁰. I tried to avoid Kokkonen's more tonal-sounding, balanced phrases, by using quick changes of time signature and additive rhythms. The contrasting idea which allows the structure of the Allegro to grow enters in bar 24(Ex. 6), and this motive, fourths separated by a tritone, also undermines the simple sense of tonality implied by parts of the preceding music.

¹⁰ As discussed before, the fourth symphony (*op. cit.*) was a particular point of reference. The opening of the oboe part at the beginning of the first movement (bars 2-4) is very close to the style of my writing here and in other places.

Ex. 6



The Adagio beginning in bar 96, rehearsal letter **N**, is by contrast much more tonally centred, beginning in a chromatic C minor and moving back to the 'tonic', F minor, in the passage from bar 108 to 136. Again, the wide range of notes, with melodies using most if not all of the twelve notes of the chromatic scale, and the use of harmonies derived from Ex. 9 avoids letting the music rest in any particular tonal area but give it a sense of purpose on the medium scale. In some ways this is not unlike (although the style of the piece is quite different) the first movement of Mahler's tenth symphony, where passages of several bars begin and end in F sharp, but move into very different tonal areas, even losing any sense of key in freely chromatic writing before returning to the tonic, the structure developing from these expanding episodes (and the use of contrasting faster music interspersed). The Adagio in my piece also develops in waves and reaches points of repose on variants of the opening chord in bars 125, 134, 146, 169 and 186.

The overall musical language and feel of the melody, harmony and counterpoint, is close to late Berg, especially the long Adagio spans of *Lulu*, although this was not particularly at the forefront of my mind while composing. The overlapping common chords of Ex. 9 are not dissimilar to the series of Berg's *Violin Concerto*, but again this was not specifically in my mind

during the writing process, and one might even compare this schematic reduction of the music to Ex. 4(a) from the Kokkonen symphony already cited.

2.2 Analysis

The piece is planned as follows:

Introduction: bars 1-12

Allegro: bars 13-95

Adagio: bars 96-187

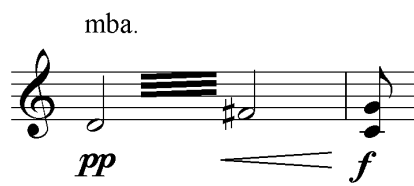
Coda: bars 188-192

with the Adagio being weightier in terms of musical emphasis and expression, and longer in terms of number of bars and duration. The faster coda after the Adagio balances the slow introduction to the Allegro. The ideas which generate the material for the whole piece are introduced in the first few bars: a wide-spaced chord built around fifths (Ex. 7, motive *x*), a tremolo in the marimba in bar 3 (Ex.8 and 9), a chord sequence made up of overlapping major chords in bar 4 (Ex. 9), and a chromatic passage on clarinet and horn in bars 6 to 8 (already quoted as Ex. 5). The 'slowness' is partly in how these elements unfold over the course of the piece.

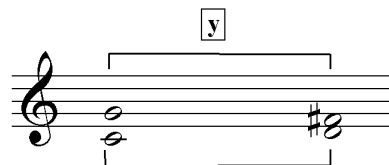
Ex. 7



Ex. 8



Ex. 9



Ex. 10

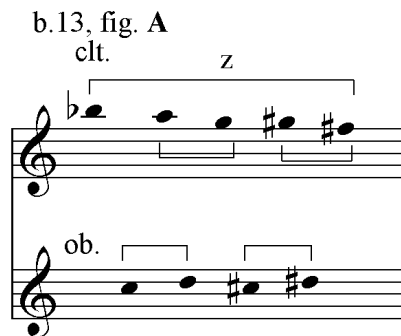
harmonic background of b. 4



Ex. 8 is an important motive, shown as a retrograde harmonic progression in Ex. 9 (motif y), containing a descending semitone and rising tone. This forms the basis of the following clarinet and horn theme (accompanied by strings) in bars 6 to 8 which is essentially transposed repetitions of y. The clarinet line contains within it the chromatic filling in of the

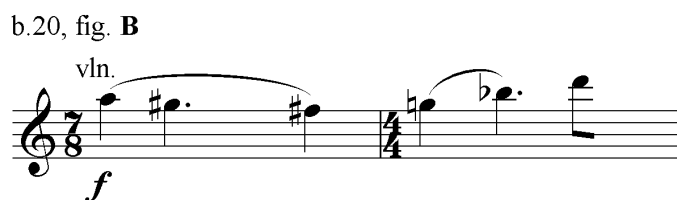
interval of a major third (with the notes E and D# added) which makes up a motive heard at the start of the Allegro (motive z, in Ex. 11).

Ex. 11



The main Allegro section develops the chromatic descending passage first heard in Ex. 10, now concentrated in a short hocketing phrase (shown in schematic form in Ex. 11) and expanded through varied repetition (Ex. 12).

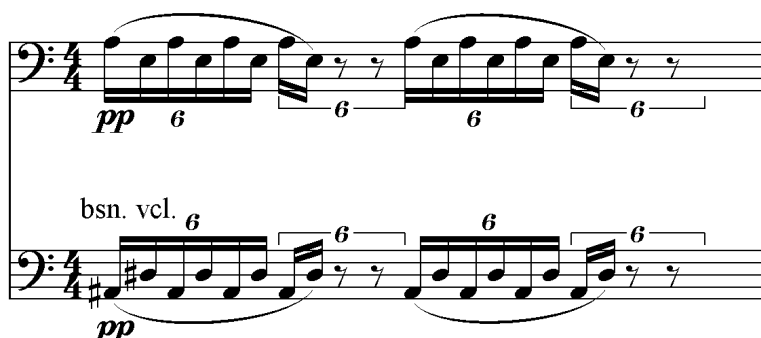
Ex. 12



The whole tones separated by semitones in the clarinet and oboe derive from y in a fairly straightforward way, and this type of writing is a very audible aspect of the entire piece. This is interrupted by tremolos in the lower register in bar 24, letter C (Ex. 13), the rhythmic movement (although deriving from Ex. 8(a)) and prominent fourths and augmented fourths within and between the lines contrasting with the earlier material.

Ex. 13

b.24, fig. C
clt. mba. vla.



There are further developments of z (Ex. 14, shown in reduced form) which make the underlying chromatic simplicity of the melodic lines even more evident.

Ex. 14



The strings in bar 32 hint at Ex. 9, with these overlapping chords becoming explicit in bar 37. Bars 38 to 62 develop these two ideas in alternation, with hints of the 'flavour' of the opening chord in the background (strings bars 50-51, wind 53-57). Letter J, bar 63 breaks up the rather gritty interchanges with a more lyrical passage, the horn's brief *cantabile* line prefiguring the Adagio to come, and with the accompanying harmonies, although using the rhythmic ideas implicit in Ex. 8(a), developing chord x. Letter K (bar 67) moves towards the climax of the

Allegro in bar 95, this passage having the quality of a mini scherzo, with a cadenza-like passage beginning at letter **M**, bar 85, through to bar 90, the purpose of which is essentially to show up the lack of a clear direction in the Allegro: the following five bars bring the curtain down on this section in an almost dismissive way. (I had at the back of my mind the contrast between the two fugues, the one fast, but essentially static, and the other slow but purposeful, in Nielsen's Fifth Symphony)¹¹.

The Adagio section develops the fifths of the opening chord and the major harmonies in more extended polyphony. The 'break' in the piece occurs at **N**, bar. 96, which in terms of time falls slightly before the halfway point of the piece, and consciously allows the enfolding Adagio to occupy more musical and emotional space. The passage from **N** to **P**, bars 96 to 107, does however, form something of a transition to the music that follows, acting almost like a replay of the introduction, but heard from a different angle, the disjointed now becoming more expansive.

The flute melody is the first really extended lyrical gesture of the piece, relating to the earlier 'attempt' at **J**. Its content clearly derives from *x* and *z*, the opening chord's fifths forming the beginning of the melody, the corollary, especially bar 100, relating to bars 6-8 and the Allegro at **A**. The shape of this melody dominates the rest of the piece, and gradually brings together the stacked fifths at the top of *x* (D flat-A flat-E flat) and expanded common chords from Ex. 9. The strings' *spiccato* chords from bars 3 and 5 (versions of *x*) now become stretched into a rhythmic accompaniment of *x*-like harmonies, with the woodwind leading antiphonal exchanges at **O**. This leads to a cadence on an *x* chord (transposed by an augmented fourth)

¹¹ Nielsen, Carl, Symphony no. 5 (Copenhagen, 1950)

at bar 107, the first of several x-derived 'rest points' which punctuate the music from here to the end, and which also contrast with the preceding Allegro's busy, continuous movement.

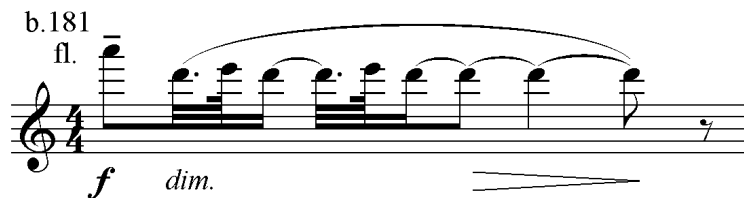
Letter **P**, bar 108 develops Ex. 9 in three-part polyphony, the underlying common chords easy to see and hear, growing to another rest point on x in bar 125. Bars 126 to 135 absorb the hocketing music of the Allegro, bar 13 and following, into the Adagio music with arpeggiated, wide-spaced chords (from x) underneath, reaching a climax in bars 134 to 135 with the pulsing chords first suggested in bar 3 reaching their full flowering. Bars 136 to 139 are another rest point on variants of x.

Letter **S** is the climax of the piece which brings together lines derived from Ex. 6 (the Allegro) with the characteristics of the harmony of x. Bars 144 and 145 move to the x-based rest point via chords based on Ex. 10, with tones separated by semitones (flute) and chromatic filling in of small intervals (horn) again prominent; and **T** to **U**, bars 148 to 155 are a pared-down version of the chord progressions of Ex. 10. If this passage is the climax of the piece, the following section, thirty two bars in total, is the resolution of the piece, the most extended passage in the work, forming a second pillar of the Adagio with the passage from **N** to **Q**, the music developing polyphonically with the relationship between the lines based on the harmonies of Ex. 9, the overlapping chords and resultant false relations giving the music a strong sense of forward motion. The melodic lines themselves are freely chromatic, based on Ex. 10 and a horizontal version of x.

The flute and clarinet play an imitative duet starting in bar 156 which derives from bar 108, and this is repeated in bar 162 over the strings' augmented version of bars 13 and 14 (Ex. 6). There is a half close based on a variant of x in bars 166 to 170 (after a final hint of Ex. 6). The

flute introduces a new rhythmic idea in bar 181 (Ex. 15) which leads the music into letter **W** and a six bar passage based on chord x, and providing a clear point of repose on a chord on C.

Ex. 15



The coda is simply an arpeggiation of chord x, at the same pitch, in a gradual diminuendo before the final gesture's brief crescendo. I wanted to finish with something other than a sustained chord, even though the Adagio seems to invite such an ending. I have noticed that quite a number of my pieces seem to finish with a similar interrupted gesture, rather than a final unison chord or diminuendo. Certainly Janáček is an obvious precedent for this way of concluding a piece, as at the end of the *Glagolitic Mass* or the second string quartet (*'Intimate Letters'*), and also the conclusion of Acts 1 and 3 of Berg's *Wozzeck*.

3. Broadway Boogie-Woogie

This piece was written for a workshop with Lontano in 2013, the stipulated combination of piano wind and percussion suggesting to me a more rhythmic, even jazzy style, if not actual piano-based Boogie-Woogie. In terms of my models, the piece is more influenced by the 1940s and 50s Bebop of Charlie Parker and Dizzy Gillespie, although considerably slowed down, and the influence is slight.

The title refers to Piet Mondrian's 1944 painting with its suggestion of the Manhattan street plan, neon signs and even New York taxi cabs, but all seen through the eyes of a very European sensibility which seems in Mondrian's work almost a confused one. I also had in my mind the late works of Bartok, especially the *Concerto for Orchestra* with its echoes of American jazz heard through the filter of European art music (however folk-influenced), such as the passage after bar 265 in the fifth movement¹².

The piece is in two movements, of which the second was the first to be composed, the first movement forming a short introduction to the more densely-argued music to follow. The first movement occupies a 'European modernist' sphere, into which jazz influences gradually intrude.

My main concern in this piece was structuring music whose internal relationships are often loose and where rhythm is particularly important, but not planned or organised in any systematic way. Therefore the structure of the second movement is based on sonata form, with an opening gesture, a first subject (letter **A**) a transition (starting on the marimba, letter

¹² Bartók, Béla, *Concerto for Orchestra* (New York, 1946), 5th movement bars 265-288

E) a second subject beginning at **G** which again is based on the fourths and fifths of Ex. 1 (C G B flat E F, becoming A D E A B flat and keeping the prominent minor 9th leap, E-F becoming A-B flat). The development could be said to start at letter **I** with an inversion of the initial motif. The recapitulation is an augmented form of the opening beginning at **L** with a coda from **N** till the end. This is, perhaps, not something which is heard as relating to sonata form by the listener, but I found it useful for me to have something of a guideline in place when planning and developing the material, and I certainly used ideas from the classical era when trying to resolve long-range tensions created by the initial appearance of material and its subsequent development, even if not using tonality as a prime organising force. The first short appearance of the fully expanded chord at the end of the first movement and the piano's rhythmic chords are expanded straight away at the beginning of the first movement, are further developed, moving away from the initial ideas in my self-styled development section, before reaching a resolution in the coda based on rhythm, the complexities of the previous movement easing into a steady pulse punctuated by the piano gesture mentioned before, and harmony more than classical tonality.

The whole piece is based on a chord which is effectively a dominant 11th on C-

C E G B flat and F:

Ex. 16



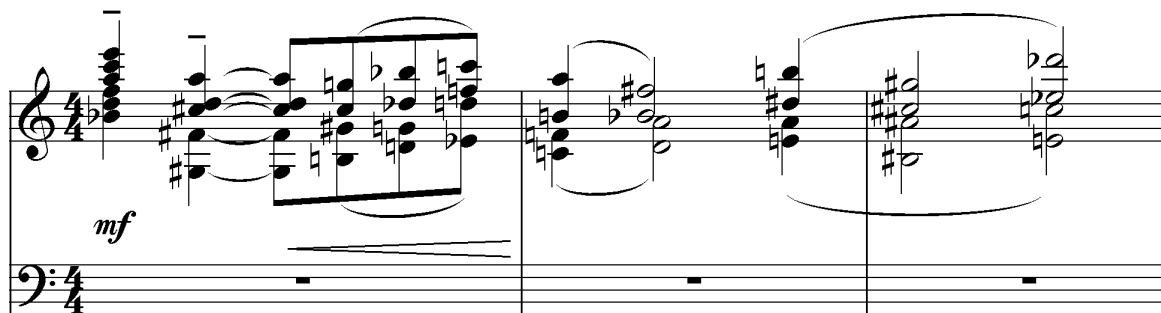
The first movement, in a ternary form, and introduces some of the key elements of the second, including the chord that is at the root of much of the material with added pitches in the top register, and a subtle but important rhythmic idea (marked below).

Ex. 17

The musical score for Ex. 17 is written in 4/4 time. It consists of two staves: a treble staff and a bass staff. The bass staff begins with a piano introduction marked 'pp' and 'Ped.' (pedal). A crescendo ('cresc.') is indicated over a series of chords. The treble staff has a melodic line with a triplet of eighth notes marked '3'. The bass staff has a melodic line with a triplet of eighth notes marked '3'. The score ends with an asterisk (*) and a double bar line.

This gesture is repeated in varied form and in reverse, and introduces all twelve notes of the scale, and then played and varied a third time. The two repetitions are not derived from the opening chord using any system, but rather keeping the “flavour” of the original chord, with the feel of added seventh and ninth chords. At **A** a new and independent theme, freely harmonised, is introduced by the piano and taken up by the bass clarinet with augmented intervals:

Ex. 18



The brass gradually enter with the harmony “warming”, that is to say losing some of the dissonance in Ex. 18, and moving towards a clear cadence in bar 16. At **C** the opening idea returns with the important interval of a fourth becoming more prominent in the harmony and becoming more clearly cadential, resolving onto the chord of Ex. 16 (C E G B flat F) in a different inversion with B flat in the bass. The stabbed staccato chords in the piano clearly derive from this chord as well.

The opening of the second movement has a hocketing theme, with prominent falling fourths, (F C G,) and is constructed of irregular additive rhythms which coalesce into a broader polyphonic passage at **A**. This alternates with material derived from the opening with syncopated rhythms based on Ex. 17, which become more prominent as the movement progresses. The whole movement builds to the ‘recapitulation’ with the opening hocket slowed down and resolving onto a cadential chord. The coda returns to the material of the first movement, with the piano’s stabbing chords and ends, as many of my pieces do, in mid-sentence.

In terms of the PhD as a whole, the musical language and material relate to many of the other pieces in the portfolio: the chord that forms the basis for the piece is re-used, in varied form, as the basis of the symphony (Chapter8) where it becomes the opening of that piece’s five-

note 'series' (E B flat F C G, outlining the dominant 11th chord of *Broadway Boogie-Woogie*); the use of hocket, additive rhythms and the relative looseness of thematic relationships and its corollary, developing larger passages through traditional intuitive processes rather than through a pre-conceived system, are obvious in the opening of the Wind Quintet, in the Symphony, in *Stars and Constellations* and in the song. The jazziness of the scoring, rhythm, and melody emerged quite naturally given the non-musical stimulus, from the choice of instruments, the features of the material and my melodic style. This apparently superficial stylistic trait is not radically different from aspects of, or at least the sound of the music of *The Discovery of Slowness*, the Wind Quintet and *Stars and Constellations*, where syncopated rhythms, additive rhythms and simple harmonies, are used.

The piece confronts some of the central problems implicit in being a composer who wants to write music in a direct and approachable idiom. How can I make music that is founded on traditional concerns such as melody, harmony, rhythm and structure (rather than process) and motivic development without aping music of the past? Rhythm is a particularly prominent part of the piece, with gestures such as that in Ex. 17 providing the impetus for later ideas, for instance the mostly quartal chords in the piano which conclude both movements (first movement, bars 22-26, second movement bars 116-124).

As with many other pieces in the portfolio I have borrowed ideas from, for instance, sonata form without any use for its traditional (and fundamental) tonal aspects, even when my music is clearly indebted to tonality. So in the current piece there is a broad sonata shape, a feel of first subject, second subject, development, which helps the listener place the music in some sort of context, and without being tied to a process or system to give order to the musical development. Indeed in this piece, the dramatic shifts from one section to another, the

contrasts in the music are almost more important than the links between ideas or sections. The final piece in the portfolio, the symphony, tries to expand on some of these issues and ideas.

I also try to break the rules, by, for, instance, avoiding a slavishly literal recapitulation in the second movement of the current piece, but rather bringing back an altered version of the conclusion of the first movement in place of the expected opening of the second movement (which would fit perfectly well here). But that was the corollary to the opening movement, so the music has gone in what is hopefully a satisfying full circle, structurally and harmonically.

4. Stars and Constellations

Stars and Constellations is a fantasia-like piece for solo piano, which explores some of the range of colours available on the keyboard analogous to the primary colours and primal shapes found in Joan Miró's paintings from the mid-1920s onwards. It was not inspired by a particular picture, but rather is a musical reaction to those paintings of Miró's which feature star-like forms, birds, the female figure and movement represented by line and shape. I also wanted to capture some of the artist's child-like quality in a piece which was more concerned with timbre, rhythm, pitch, large-scale shape and contrasts between these elements rather than following a single process or attempting to unify every element of a piece.

My challenge was therefore to produce a structure which held these diverse parts together, and to unify the piece in such a way that the listener can follow the musical discussion. To this end, the piece has a superficial similarity with the layout of a sonata, but on a much smaller scale, with an introduction, Allegro, slow movement, a faster section in the place of a scherzo, and a finale comprising a dance-like Allegro and a short coda:

Section:	Bars:	Approximate timings:
Introduction	1-20	35"
Allegro	21-71	55"
Andante	71-89	45"
'Scherzo'	90-132	1'05"
Finale	133-194	1'05"
(Allegro)	(133-184)	(45")
(Coda)	(185-194)	(20")

This approximately balanced plan gives the listener a sense of orientation as none of the sections develop for beyond a minute. The whole piece lasts five minutes. Each section is derived from the material heard in the opening four bars and in a passage beginning in bar 14 of the piece, as will be discussed in more detail below, but these connections tie the movements together, especially harmonically, with rhythm and texture more particular to each section

The main influence on the piece, especially the keyboard writing, was Carl Nielsen's piano music, including the Suite, Op. 45¹³ and the three short piano pieces published as Op. 59¹⁴. Right from the start, one of the main unifying features of the piece is presented, a 'primary colour' clash of major and minor:

Ex. 19

The musical score for Ex. 19 consists of two systems of piano music. The first system is marked 'Piano' and 'ppp'. It features a treble clef and a 3/4 time signature. The right hand has a long, continuous melodic line starting with a dotted half note, while the left hand has a single note. The second system is marked 'pp' and also has a treble clef and a 3/4 time signature. The right hand has a melodic line with a second ending bracketed and marked '2', and the left hand has a melodic line with a first ending bracketed and marked '6'. The score is written on grand staves with treble and bass clefs.

¹³ Nielsen, Carl, *Suite for Piano Op. 45* (Copenhagen, 1982)

¹⁴ Nielsen, Carl, *Three Pieces for Piano Op. 59* (Copenhagen, 1937)

This major/minor clash is found in a great deal of material, sometimes transformed, but sometimes easily recognisable, as in bars 55 and 56:

Ex. 20

8va

5 5 5 5

ppp
Ped. *

Sometimes varied as in bar 34:

Ex. 21

p
cresc.

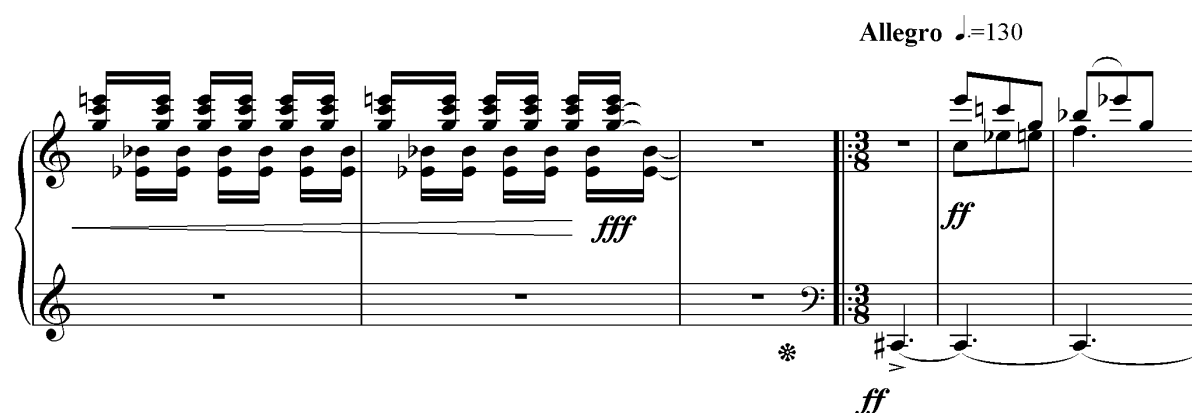
And similarly at the start of the Andante in bar 72, where we hear, close together, B flat/B natural, D natural/D flat and D natural /D sharp which have this feeling of false relations, without being derived from the earlier material in any systematic way:

Ex. 22



We hear it most forcefully at the end of the passage beginning in bar 90 with repeated notes, and which leads into the following Allegro where the clashes of E natural against E flat are the primary harmonic feature:

Ex. 23



Ideas derived from the opening clash are strewn throughout the piece, colouring a great deal of the harmony and performing this important function of allowing the listener to feel a sense of unity, the relatedness of parts, not so much from any logical development, but from recognition of the same harmonic palette underlying the music.

Another very simple but pervasive idea is the pattern of harmonic and melodic motives derived from thirds plus fourths, first occurring in bar 3 and developed through the rest of

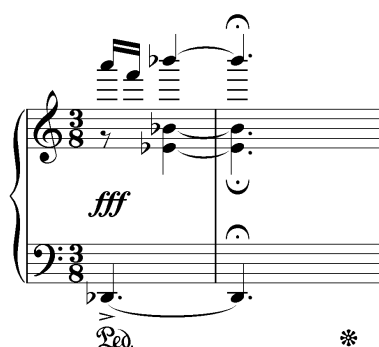
this introductory passage. We see this taken up, for instance, in bar 34, and in the melodic interruptions in bars 39 and 45. Similarly, bar 14 begins a passage based on the intervals of a major third plus a minor second (effectively a third inside a fourth):

Ex. 24



A final recognisable element in the piece is the brief gesture that forms the climax of the first Allegro section and occurs in bars 57-58:

Ex. 25



This gesture recurs at the climax of the piece in bar 185:

Ex. 26



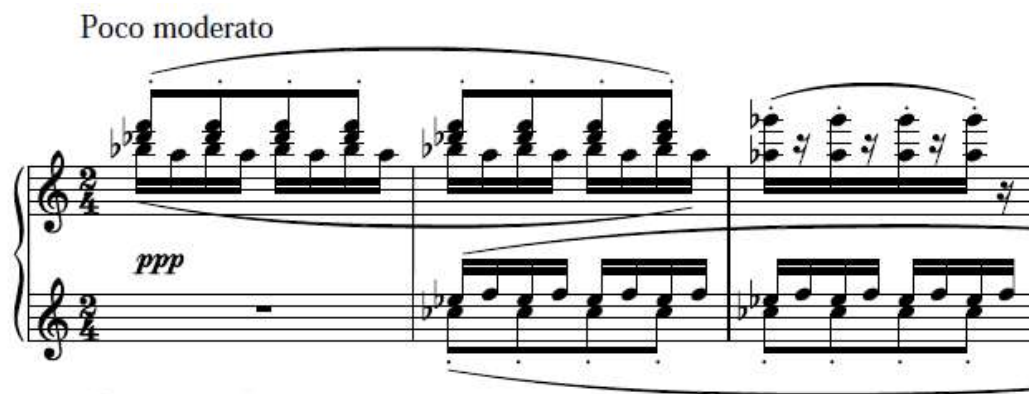
Here the relationship to the opening idea is clear, with the first bar using all the notes heard on the first page of the piece (B flat, C, E flat and E natural), with the additional G emphasising the C major/E flat or C major/C minor clash implied by the opening.

In this piece, I explored a musical language which was more complex than in the previous pieces where the harmony is often denser, as at the very rhythmic passage beginning in bar 21. The bass notes initially repeat a four-bar pattern before the bars get shorter, screwing up the tension. The harmony is, for once, subsidiary to the rhythm, with the right-hand chords being more important for their colour and timbre.

Rhythm is an important aspect of the piece, approached in two ways: The first is hinted at in the opening bars, where the demisemiquavers against semiquaver sextuplets avoids any sense of strong beat, as the overlapping dissonances create a misty, expectant texture, cut through by the harder-edged semitones of Ex. 24. This and the following passage are my reactions to Nielsen's Suite Op. 45. The opening of the second movement of Nielsen's work, like my opening, **ppp**, creates something of the atmosphere I was aiming for, through some wonderfully delicate piano writing and subtly dissonant harmony¹⁵:

¹⁵ Nielsen, Carl, *Suite for Piano Op. 45* (Copenhagen, 1982), 2nd movement , bars 1-3

Ex. 27



For the more forcefully rhythmic passages I looked to the sixth movement finale¹⁶:

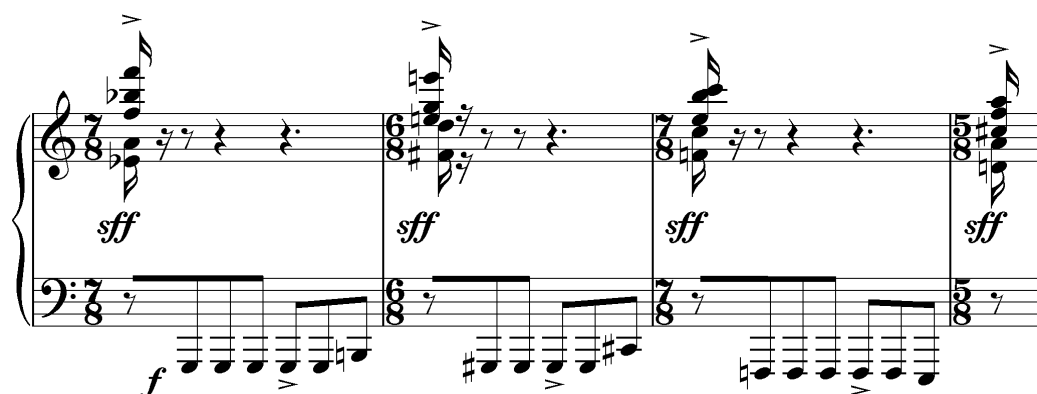
Ex. 28



The passage inspired by this, discussed above is much more brutal:

¹⁶ Ibid, 6th movement bars 51-54

Ex. 29



I would take some of the ideas in this passage forward into the Symphony¹⁷.

Finally, it is worth discussing the passage between bars 90 and 131, which again is unlike anything else in the portfolio. The closest to this sound I know of is David Lang's *Illumination Rounds*¹⁸ for violin and piano, which similarly uses repeated notes on the piano over a long spell to create its effect (rather than the typical use of this technique for decorative purposes). This whole passage builds up the tension mostly through dynamics and texture, as well as (in the spirit of the piece) creating a stark contrast with the previous sections. The subsequent Allegro, in the character of a purposeful finale (again, one could make the comparison with Nielsen's striding three-in-a-bar finales and symphonic Allegros), becomes more effective coming after this quasi-static passage. The melodic material is derived from Ex. 24, but gradually works round to Ex. 23, the clashing harmonies which form the basis for much of the piece.

¹⁷ *Symphony: Traveller there is no Path*, bars 71-75

¹⁸ Lang, David, *Illumination Rounds* (New York, 1981)

5. Wind Quintet

The *Wind Quintet* was composed as the entry for the Britten Sinfonia's OPUS 2014 composition competition which involved the submission of a short extract from a projected wind quintet and a workshop performance and recording of the shortlisted pieces, before the final selection was made. In the event, I completed a five-minute, one-movement piece whose concision I regarded as a positive feature of the piece.

The piece presented here is more or less identical with the piece performed and recorded by the Britten Sinfonia. The main revision was to alter the rhythm in the closing section: rather than an exact repetition the bars become gradually shorter, creating more rhythmic interest. As in the preceding piece, *Stars and Constellations*, various sections use different textures and types of rhythmic movement, with fluid additive rhythms at the opening, a fugato, syncopated doubled octaves, a monophonic bassoon cadenza and free polyphony, to which the coda's gradually reducing bar lengths and repetitive rhythm (in the revision) brings a satisfying conclusion, a sense of wrapping the piece up and making sense of the rhythmic variety heard in the previous sections. Each section, or short movement, explores aspects of the opening material in different ways, and has its own structure: the opening Introduction expanding from the opening melody and wedge-shaped accompaniment to a broader, more homophonic texture after reaching a climax at **A** before developing the bassoon and horn's opening motif from the first bar into ostinato patterns from letter **C**. This relative stasis prepares the way for the more active music in the Allegro at **D**, which develops the initial material contrapuntally and creating contrast and a sense of forward momentum in the musical argument.

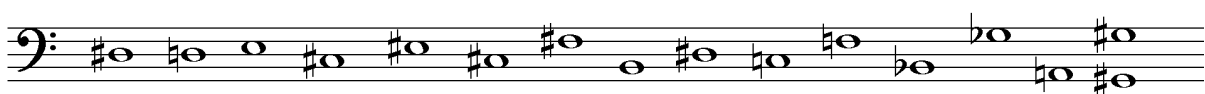
The structure, then, in these two pieces, frames the musical argument, rather than being intrinsically linked to the musical material. Contrasts in types of musical development, rhythm and texture allow the initial ideas, whether melodic or harmonic to be explored in different ways, in contrast to a piece which has a single clear method of development such as variations or fugue.

The structure of the whole pieces is as follows:

Section:	Bars:
Introduction	1-32 (A-D)
Allegro (fugato)	33-57 (D-G)
short Adagio	58-60 (G-H)
'Scherzo'	61-76 (H-J)
Cadenza	77-85 (J-L)
Andante	85-111 (L-O)
Coda (Moderato)	112-125 (O-end)

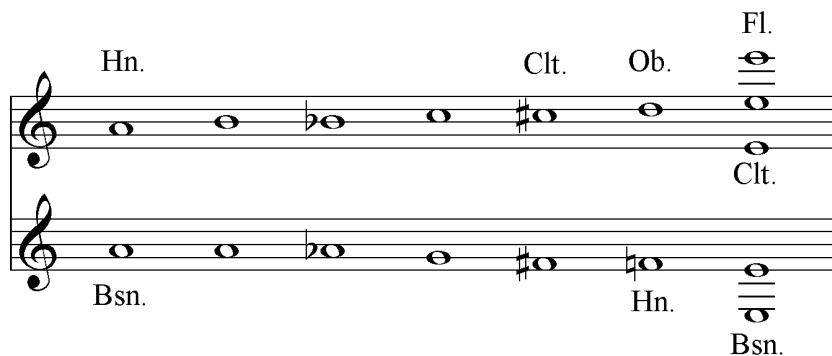
I have discussed (p. 8) how the music is derived from a theme which is supported by harmonies expanding from a point and, as mentioned in the first chapter, Robert Simpson bases his ninth symphony on a similar expanding 'wedge' (as he calls it):

Ex. 30 Robert Simpson 9th Symphony – main thematic material



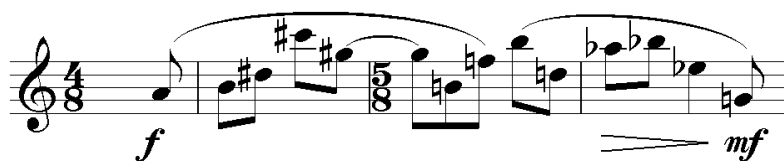
The opening of the quintet has a similar pattern in the background, on horn and bassoon. The organisation of the pitches is shown in Ex. 31:

Ex. 31



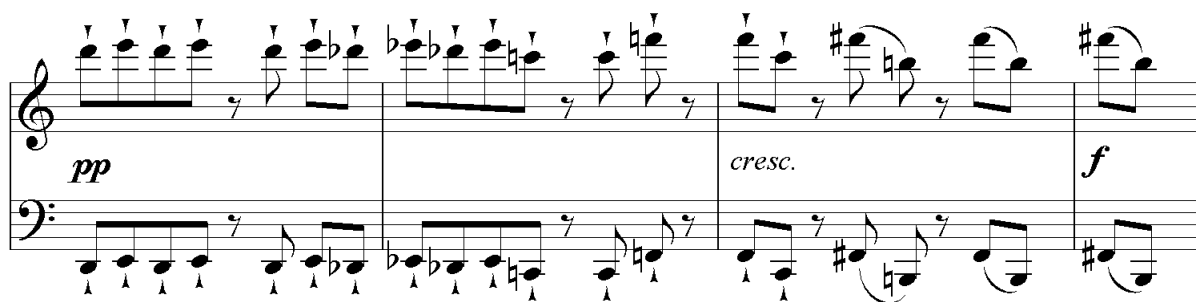
Over this the clarinet, then the oboe and finally flute play a freely chromatic melody with widely spaced intervals:

Ex 32.



These two ideas provide the material for the rest of the piece, sometimes very obviously, as in the Scherzo-like section at letter H, with the flute and bassoon four octaves apart:

Ex. 33



In writing this Wind Quintet, I was less influenced by the great wind quintets of the twentieth century (those by Schoenberg, Nielsen and Janáček most obviously) than I was by thinking about general musical processes, such as how Simpson develops his large-scale structures from one theme. Ex 33 is an example of a very simple use of the material, which is developed through repetition and imitation, and finally repeated with the huge space between the flute and bassoon filled by staccato chords on the other instruments.

The beginning of the Allegro at **D**, bar 33, is more obscure in its relationship to the opening material: a theme on the oboe is the basis for the only fugal passage in the portfolio, but the relationship between this theme and the opening can be discerned:

Ex. 34

Ob.

f

f

mf

The image shows two staves of musical notation. The top staff is for the Oboe (Ob.) in 6/8 time, starting with a forte (*f*) dynamic. The bottom staff is in 4/8 time, also starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. Blue arrows connect specific notes in the Oboe staff to notes in the lower staff, illustrating a melodic relationship or transformation between the two parts.

Basically, the phrase is broken into three, with the first and third parts shuffled, and the central B-F-B melodic movement essentially preserved, treating the two halves almost as pentachords. The cadenza for the bassoon at bar 77 clearly relates to the main theme, especially, bar 6.

The Andante beginning at bar 85 (Ex. 36) is based on descending scales which are derived from the climax of the first theme when the whole quintet comes together in bars 9 and 10 (Ex 35):

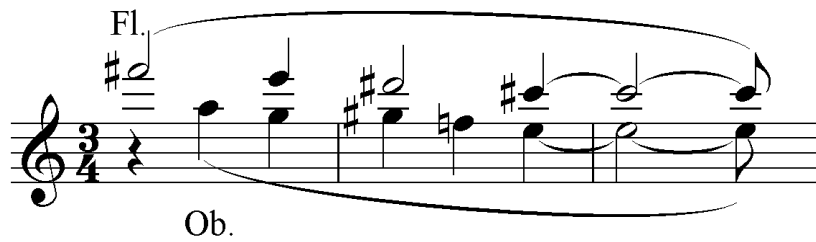
Ex. 35

Fl.

ff

The image shows a single staff of musical notation for the Flute (Fl.) in 4/8 time. It begins with a fortissimo (*ff*) dynamic marking. The melody consists of several eighth and sixteenth notes, some beamed together, and a final sharp sign at the end of the phrase.

Ex. 36



This passage leads logically to a reprise of the gesture from bars 9 and 10 and free development of the earlier material leading to the coda. The coda is easily related to the opening theme in retrograde form, with rhythm being the primary focus in the gradually shortening repetition of bars 118-125.

In this very compact piece, I expanded many of the techniques I had used to vary material, especially thematic ideas, and to create new, contrasting music within the structure. A lot of the ideas from this piece regarding thematic transformation would be useful when I came to write the symphony.

6. A Life Lived

This song was the result of my participation in a project entitled Creative Madness in Song organised by 'Song in the City' under the leadership of its director, Gavin Roberts, in collaboration with the Maudsley Charity. The idea was to bring together composers with writers who had suffered from mental illness and who had written poems reflecting on their experiences, either directly or in more general terms. I have had an interest in mental health issues, partly through collaborating on projects with my wife, who is a psychiatrist, and I was very drawn to this project.

This consisted of workshops where a series of concert performances were planned combining the new songs with existing pieces reflecting on mental health (which included such pieces as Don MacLean's *Starry, Starry Night*), or which were important to the writers on the project, some of whom performed in the concert. The text I used was written by Jane Keane:

A Life Lived

*Staring from the window
At a former life,
Where song and dance was everything
The world was technicolour.
It now seems like a dream
With darkness all around
Where sound is dull and muffled
Where thoughts of cotton wool
Torment and mock.
No lock is on the door
But on the mind itself
Sleek feline fur feels*

*Loving touch no more.
 No taste nor hope, no light nor song
 No scent nor glimpse of beauty
 Can pierce this empty shell.
 Deep within is life but cannot find its way
 To surface and to soar
 But may yet live, to sing another day.*

The poet is an amateur jazz singer, and, working closely with her, I wanted to get something of this aspect of her life into the music, hence the 'bluesy' instruction to the performers at the beginning of the vocal part. The opening is based on two simple chords, a sixth on C and a sixth on A:

Ex. 37



This gently rocking idea unifies the song, sometimes becoming a delicate, high decoration, in bar 16, or an ostinato in bar 18, and this is further developed in the middle section.

The vocal line echoes the piano part, just behind the beat with flattened thirds creating subtle clashes of C against C sharp. In this opening section, the voice is in a sense passive, but becomes more animate, with wider leaps as the song progresses, and the text starts to reflect

This is followed by another transformation of Ex . 37 into overlapping chords to accompany a very still vocal line, contrasting with the more mobile, agitated, line of bars 28-32.

In this passage I used the very simple metaphor of the vocal line becoming more detached from the accompaniment, in rhythm and in key, as there is little harmonic support from the piano. The whole focus of the song, and one of the reasons the text appealed to me, despite its often disturbing imagery, is the vision of hope at the end, from bar 47. It can be seen that the minor thirds and fourths, E G D, and variants of this- D E B- in bar 47 derive from the opening, just as the piano part uses the overlapping chords.

This passage is one where I used the Lydian mode, transforming the C/A clash of the opening into C against D, with the braised fourth, F sharp, being a simple and audible musical signifier for the optimistic conclusion.

I was partly inspired in this piece by Britten's setting of Michelangelo's Sonnet XXX from the *Seven Sonnets of Michelangelo*¹⁹, which also rises to a powerful vocally wide-ranging climax, and often uses a very simple, almost static accompaniment. The song attempts to capture the emotion, and at time lack of emotion, in the song through mirroring, leading, sometimes distracting the vocal line. The piece is very tightly integrated, without appearing to be, using simple musical building blocks in slightly unusual combinations or constructing new ideas through extending or varying these basic motives.

¹⁹ Britten, Benjamin, *Seven Sonnets of Michelangelo* (London, 1943)

7 On Time

On Time is a piece calling for Chorus, Tenor Solo and instrumental ensemble of two trumpets, and three trombone. This interesting combination, used in a very unconventional way, is a result of the original stimulus to write the piece. I had been planning to write a choral piece for the portfolio and the spur to begin and focus on one particular idea was a competition to write a choral piece for cornett and sackbut ensemble (two cornetts and three sackbuts) and choir with audience participation. This obviously presented quite an interesting compositional challenge as well as an opportunity to get a piece performed. I had had some experience of playing cornetts and sackbuts and as a brass player felt I would be able, with some research, to compose effectively for the instruments.

As with the question of audience participation (the idea being that they should rehearse a short part of the piece and then take part in the performance) this necessarily affected the various compositional and practical decisions. As the version of the piece presented here is quite different from the version submitted for the competition (where it was shortlisted). I will not discuss all of them in detail, but let it suffice to say the piece is quite clearly tonal, and in places diatonic, and often very simple in harmony and texture.

After composing the piece and then revising it, I decided to add some more movements to create a collection of small vocal and choral pieces, using Milton's poems on Time, including his sonnet VII ('How soon hath Time, the subtle thief of youth, stolen on his wing my three-and-twentieth year!') as well as instrumental interludes, this is an ongoing project, but only the original setting of the poem is included in the submission.

The original brief for the piece specified the instrumentation and vocal disposition, which is basically preserved in the revised version, and pushed me in certain directions regarding the

musical substance and the choice of text. Given the cornett and sackbut ensemble is essentially a sixteenth-century grouping, I originally searched for a Shakespearean or Elizabethan text. Not finding anything that immediately appealed I looked at using Milton's *On Time*, even though it is rather later than the style of music I had already sketched (the opening *volta*-style introduction). However, as the subject of the poem is time, and I was in any case going to subvert the Renaissance pastiche music of the introduction in the vocal music, I decided that a certain amount of anachronism was permissible.

*On Time*²⁰

*Fly envious Time, till thou run out thy race;
Call on the lazy leaden-stepping Hours,
Whose speed is but the heavy plummet's pace;
And glut thy self with what thy womb devours,
Which is no more than what is false and vain,
And merely mortal dross;
So little is our loss,
So little is thy gain.
For when as each thing bad thou hast entombed,
And, last of all, thy greedy self consumed,
Thine long Eternity shall greet our bliss
With an individual kiss,
And joy shall overtake us as a flood;
When every thing that is sincerely good,
And perfectly divine,
With Truth and Peace and Love, shall ever shine
About the supreme Throne
Of him, to whose happy-making sight alone,
When once our heavenly-guided soul shall climb,
Then all this earthly grossness quit,
Attired with stars, we shall for ever sit,
Triumphing over Death, and Chance, and thee, O Time.*

²⁰ Ibid. pp. 23-24

In preparing to set the text, given the original constraints, I naturally looked for sections that would be amenable to simple two-part music. The lines ‘So little is our loss, So little is thy gain’ stand out immediately, and so became the basis for what is now a section for semi-chorus, simply divided into high and low voices, and which in my setting recur at the very end. This, to some extent, helped to structure the piece, which has a strong dramatic thrust in any case, with the contrast between earthly time, and its accompanying images (‘leaden-stepping hours’, ‘glut thyself with what thy womb devours’, ‘what is false and vain... mortal dross’), and timeless eternity (‘Long eternity shall greet our bliss’, ‘When every thing...perfectly divine, With Truth, and Peace and Love, shall ever shine.’).

Having started with a sketch of the instrumental sections, these formed a natural framing device for the piece, and they also generate important musical motives for the choral sections. This instrumental ritornello preceding a vocal piece is typical of some of a Monteverdi *ballo* such as *Volgendo il Ciel*²¹; other ritornelli and dances which influenced this music are discussed later.

7.1 Musical Language

Whereas in *Stars and Constellations* I pushed my musical style in one direction, away from the broadly tonal vernacular of *The Discovery of Slowness*, *Broadway Boogie-Woogie*, the *Wind Quintet*, and the symphony, this, piece shows a move, for reasons already mentioned, in the other direction. As with the other vocal piece in the portfolio I wanted to make the music singable and approachable for an audience. Also, the task of writing music for

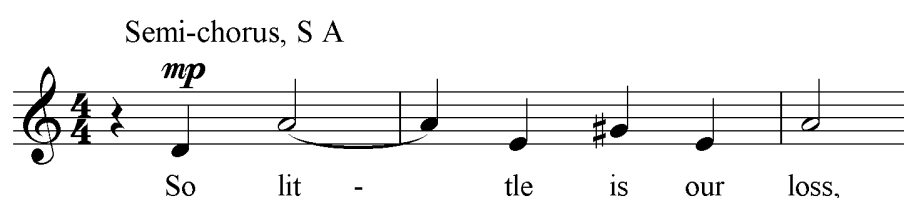
²¹ Monteverdi, Claudio, *Complete Works of Claudio Monteverdi, Vol. 8*, ed. Gian Francesco Malipiero (Vienna, 1927), p. 157

instruments with a narrower tonal range and for amateur performers was a refreshing challenge.

The piece is in a clear key of D, though approached from G minor/B flat in the introduction, a relationship which is reprised in the instrumental postlude (letter **P** in the score). The opening instrumental prelude is a fairly faithful pastiche of late sixteenth-century instrumental dance music typical of Claude Gervaise and Michael Praetorius, with modal cadences, finishing on D major. The postlude, is subtly different, with a more Monteverdian style (particularly the instrumental sections of the *Vespers* in the *Ave Maris Stella* and the *Magnificat*²²). The sudden shift to F sharp minor is, of course, very untypical of Monteverdi's style, but works to bring the piece to a logical conclusion in a Lydian D major.

This Lydian mode, with the sharpened G is the basis for most of the choral music, sometimes in a very straightforward way, as in the two part semi-chorus section (Ex. 40) and at letter **L**.

Ex. 40



²² Monteverdi, Claudio, *L'Orfeo, Favola in Musica* ed. Denis Stevens (Borough Green, 1967) and Monteverdi, Claudio, *Vespro della Beata Vergine* ed. Jerome Roche (London, 1994). In *Orfeo* see the Ritornello after the chorus of nymphs and shepherds (p. 17), and the final 'Moresca' (p. 147). In the *Vespers* see p. , the 'Ritornello a 5' in the *Ave Maris Stella*, and p. 178, the opening of the *Quia Respexit* from the *Magnificat*.

A third type of music might be characterised as typically twentieth-century choral writing in a chromatic tonal language, as in the extended passage from letter **H** to **I** (b. 107-129), which concludes with a rhythmically displaced recurrence of the opening brass music.²³

Although this is the most traditional piece in the portfolio in terms of tonality and harmony, I did not want to be unimaginative or unoriginal. This polystylism is one element which creates tension in the piece; another important element is the extension of the Lydian mode to modulate from the opening D to its tonal polar opposite (in traditional thought), A flat. From letter **C** to **D** (b. 24-36), over a pedal D, the foreign note G sharp is joined, successively by F natural, C natural, A flat, B flat and E flat, with the A flat now heard as the tonic rather than the sharpened fourth degree in D. It is a simple device but it prevents the music becoming too predictably tonic-dominant in feel despite being tonal. The process then repeats up to **E** before cadencing on D. This idea underpins the following music up to the end of what forms a first section at G, with the music moving to flatter keys of E flat and F before pivoting back to D.

The florid vocal lines of the opening choral music at **C** was in part, inspired by the (somewhat less florid) soprano lines in John Taverner's masses. A good example of this high and rhythmically active writing would be the Sanctus of the *Missa Corona Spinea*²⁴

²³ One might compare this to Walton's choral writing in *Belshazzar's Feast*, or the *Coronation Te Deum*, for example.

²⁴ Taverner, John, *Missa Corona Spinea* (London, 1971)

7.2 Structure

This first section, whose text dwells on the dual idea of time as swift moving ('run out thy race'), at least in terms of all-too-brief human life; and the paradoxical idea of time's (literally) leaden-footed 'heavy plummet's pace', is constructed by juxtaposing swift-moving music (the sopranos' flying quavers at **C**), and heavier, slower music ('call on the lazy leaden-stepping hours', b. 48, letter **E**). Both of these passages use word painting in a way which Monteverdi and the madrigalists would have recognised. Tonally, the pendulum swing between D and A flat (and related keys) can also be heard as both slow on the large scale, or fast in terms of moving quickly (sometimes simply by unprepared leap) between distant keys.

In terms of text and music, this makes sense as one section, and sets up the first appearance of the simple two-part music described before (letter **G**, b. 90). The following section, from letter **H** to **I** has something of the character of a development, with more broken phrases, and instrumental interjections, as at bars 120-129. As with other pieces, and given the relative simplicity of the material, I wanted to create some complexity through the structure, so this section can also be heard as a scherzo in a scheme in which the opening section (bars 37-89) is an opening Allegro, and the following section, letter **I** to **L** (bars 130-146) is a slow movement, with letter **L** to **O** (bars 146-185) an Allegro finale. This development is preceded and followed by slower music, the initially two-part music flowering into a fuller texture between **G** and **H**, further developed between **I** and **J**. The very still music between **J** and **L** is the heart of the piece from any perspective, and gives way to the Allegro at **L**, whether finale or counterpart to the opening section, with the D-A flat move concentrated in the *a cappella* section between **M** and **N**. All this material is clearly based on Ex. , and this theme rounds off the choral music between **O** and **P**.

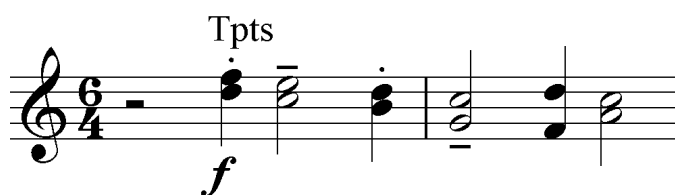
What is less obvious is the connection between the prelude and postlude and the choral music. It is clear how the Lydian mode material invades the Renaissance music of the postlude, but less audible in the prelude; examination of the first theme in the trumpets shows the common roots of the main melodic material in the piece.

Ex. 41



The beginning of the postlude, with its harmony, is similarly based on the first five notes of the Lydian mode.

Ex. 42

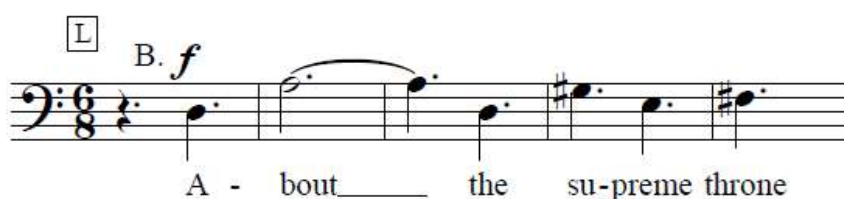


The theme at **G** and its derivations at **I** and **L** are both effectively filling in this scale:

Ex 43



Ex 44



The purest use of the Lydian mode is in the cascades of notes in the brass at L and their passing to the vocal lines in a simple canon at N accompanied by scalar figuration in the trumpets. This 'pure' form of the scale matches the text's description of the eternal, unsullied, unchanging bliss of heaven, contrasting with the mundane imagery of the opening, with the unsettled tonality and higher degree of dissonance.

The final part of the piece to discuss is the slow middle section from J to L, coming after Ex. 40. Here the falling fifths, and it can be seen how this interval is prominent in much of the melodic material of the piece (see the above examples), can be viewed as the Lydian scale segment purged, as it were, of its internal intervals, leaving the timeless, floating fifths.

Finally, it is worth discussing further the polystylism of the piece in more depth. The above discussion attempts to explain the compositional decision-making with regard to tonality, rhythm etc. Introducing music which has almost audible inverted commas around it can be risky but it is something which has been successfully used by Schnittke and Poul Ruders (for

instance in his *Violin Concerto*) amongst others. The most apposite comparison, at least the one that was uppermost in my mind, was the example of Kalevi Aho's ninth symphony²⁵, where Baroque dances intrude on a typically twentieth-century musical language.

The intention behind this piece is to set a text in a colourful and varied way, and to use the tensions between different styles of music put together in one piece, and the musical tensions created by a simple musical polarity (D-A flat) to create interesting and rewarding music. Some of the challenges in this piece, and their solutions were different from other pieces in this submission, but the same concerns- tonality, repetition and contrast, the expectations created by the structure- are also there, and are examined in the following chapter on my Symphony, *Traveller there is no Path*.

²⁵ Aho, Kalevi, *Symphony No. 9 for Trombone and Orchestra* 1st movement (Helsinki, 1994)

8. Symphony: *Traveller, there is no Path*

The subtitle of this piece comes from the Spanish poet Antonio Machado's poem 'Caminante no hay Camino' ('Traveller, there is no Path' from *Proverbios y cantares*, XXIX, published in the collection *Campos de Castilla* in 1912²⁶), but it is not programme music. This was the last piece to be written in the portfolio and is clearly the most ambitious. It also relates musically in different ways to the first two pieces to be composed, *The Discovery of Slowness* and *Broadway Boogie-Woogie*. The Discovery of Slowness is the largest-scale piece in the portfolio apart for this one and in a way stands at the other end of the metaphorical building as a pillar supporting the generally smaller pieces in between.

With a duration of nearly ten minutes, *The Discovery of Slowness* presented a challenge to create a convincing large-scale structure, my solution being an unequally divided two-part plan with a long Adagio with several waves of development preceded by a shorter scherzo-like Allegro. As discussed earlier, the Adagio keeps coming to rest on chords derived from the opening harmony of the whole piece (see Ex. 7); in the present work, a similar role is played by a 12-note theme: I will discuss this aspect of the piece at length later.

There is an obvious question to be asked here, which I did ask myself: why write a symphony? And in trying to write it, is it actually a symphony rather than a large-scale orchestral piece? Partly this is subjective: many of the pieces which are most important to me are the symphonies of the nineteenth and twentieth centuries, those by Beethoven, Bruckner, Mahler, Sibelius and Nielsen amongst others, and I wanted to engage fully with some of their

²⁶ Machado, Antonio, *Campos de Castilla* (Madrid, 1912)

musical concerns as expressed through the big symphonic Allegros, Scherzos and weighty Adagios that characterise many of their symphonies. This is less true of their other large-scale orchestral pieces, or indeed other large-scale orchestral works of the last two hundred years. Of course, that is not to dismiss the musical logic, seriousness or importance of pieces like *Night Ride and Sunrise*, *Tapiola* or *Saga-Drøm*, but to contrast their sense of being one movement, one large unified statement, unlike the very varied musical landscapes of Sibelius' one-movement seventh symphony. In the following pages, I will show the thought processes behind the piece, both in terms of its small-scale features-in particular the theme which is the basis for the whole work- and the large-scale structure.

I had wanted to include a large-scale symphonic piece in the PhD portfolio from the beginning, partly to try out writing for the full orchestra, and sketched out various ideas, some more symphonic than others. As a starting point I eventually focused in on a 12-note melody which seemed to offer possibilities for development and unification across a large musical canvas.

8.1 Inspiration and Preparation

The final piece in the portfolio, begun in 2013, but mostly worked on and completed in 2018, is a one-movement symphony with the subtitle 'Traveller, there is no Path'. Many of the composers who are most important to me and who have exerted the most influence on me are symphonic composers: Haydn, Beethoven, Bruckner, Mahler, Sibelius, Nielsen and Tippett, amongst others. I intended to attempt a piece on the scale of the symphonies of the latter three, a piece of around half-an-hour's duration²⁷. There are several other composers

²⁷ Nielsen's symphonies last around 30-40 minutes, those of Sibelius after numbers 1 and 2 around the same or shorter. Tippett's third symphony is his longest at 55 minutes' length, but the others come in at around the half-hour mark. I am contrasting these pieces with the considerably longer works of Mahler and Bruckner, and even in our own time, the often hour-long symphonies of Peter Maxwell Davies.

of symphonies whose music has directly influenced me, or whose music is important to me as a listener: Robert Simpson, Vagn Holmboe, Erich Wolfgang Korngold and Joonas Kokkonen and their influence can be heard in the piece.

To begin with, I was fairly clear in my mind that the piece would be in a single span with clearly-defined sections corresponding to Allegro, Scherzo and Adagio, with a length of 20-25 minutes. Another idea that was central to the piece was the use of a 12-note theme which unifies the whole work:

Ex. 45



The symphony is certainly not serial in any sense, but nor is this theme's use of all 12 notes incidental in the way that the themes of Bartók and Shostakovich are.²⁸ The avoidance of repetition of notes in a short phrase, as discussed before (see pages 14-15) obviates a short-term feeling of key and allows me to concentrate the tonal argument in the large-scale aspects of the music. There are other twelve-note melodies in the piece, for instance at bar 134 after letter **L**, in the flute, and the answering phrase in the piccolo to the first appearance of the main theme, bars 23 and 24, both of which are clearly derived from the theme, but are not simply variations.

Why use twelve-note themes in a non-serial work, or at least one which is not rigorously serial? Halsey Stevens, in his book on Bela Bartók, asked the same question, and found what he thought was an answer in a letter of Bartók's, denying a significant similarity between the

²⁸ See: Bartok Violin Concerto No. 2, 1st movement bars 76-91.

first subject of the movement and the second main theme beginning in bars 73-75): ‘Properly speaking, measures 73-75 [of the first movement of the 2nd violin concerto] = 76-78=79-81=82-84.’ Bartók goes on to note that bars 76-78 and 82-84, have nothing in common with the first subject, although bars 73-75 have a superficial resemblance to the first subject of the movement.

Or in logic, if A is equivalent to B, and C is not equivalent to B, than C cannot be equivalent to A. But that point is moot; the more important point is Bartók’s understanding of the equivalence of four three-bar phrases, where phrase 1 and 2 are rhythmically unrelated, and the order of notes and melodic shape, although related, is considerably changed from phrase 1 to 2, and phrase 3 to 4, and certainly from 1 to 4, yet he regards these as “=”. So we have to, logically, conclude that it the twelve-note-ness of the themes which is what relates them in an otherwise non-serial work.

The reasons for using 12-note material were discussed in the introduction, but in this piece, I found the availability of all twelve notes, having already heard them in a melodic context, gave me a larger melodic and harmonic palette to work with.

8.3 Musical Material

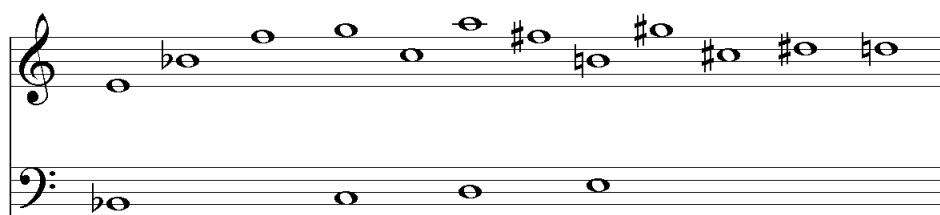
The theme is full of useful material, the prominent minor ninth, E -F, wide intervals of a fifth and the chromatic turn, C sharp-D sharp-D natural, for example, and also has a clear melodic character of its own, unlike some 12-note series, and indeed it is first heard in its entirety in (b. 21) as a clear theme, rather than in an abstracted form:

Ex. 46



The opening three notes (labelled X in Ex. 45) are highly distinctive and recur in various guises throughout the piece. The minor ninth between E and F also colours much of the harmony, which is frequently based on the first three or five notes of the theme, with a minor ninth separating bass and melodic note, or bass and internal voices. The first nine notes of the theme, trace out a sharpwise shift from a B flat/F major area to an E major area, which can even be given a stepwise rising bass line, roughly outlining harmonies of B flat, C, D and E.

Ex. 47



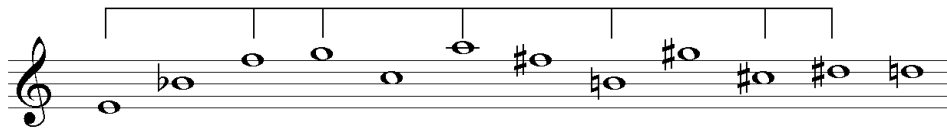
There is a similarity with two of Berg's series, namely, that of the Violin Concerto²⁹, and the initial form of the *Lyric Suite*³⁰, in that my theme outlines its own harmony, and it has a clear sense of dynamic tonality: in the *Lyric Suite* a division into two tonal halves; in my piece, more

²⁹ Berg, Alban, Violin Concerto, (Vienna 1936)

³⁰ Berg, Alban, *Lyric Suite*, (Vienna 1927)

gradual movement from one area to another. In addition, the theme contains a disguised rising scale, but one which is perceptible to the ear:

Ex 48



This inherent feeling of ascent in the theme lies behind a figure which appears first in the important bass clarinet part at the end of bar 10, almost surreptitiously at first:

Ex. 49



Ascending scales are a feature of the texture of the music (that is to say, they tend to be in the background) throughout the piece, reappearing in the bass clarinet in bars 38-43, and in bass clarinet and cello in bars 93-107, often subtly changing contour. The idea is further developed in the scherzo, forming the basis for the passage from bars 301 to 307, and in the Adagio section, in the bars following 628, and reaches the end of the piece (1st horn, last seven bars).

The interval of a fifth is very prominent in the theme (see also the discussion on the term 'expressive' on pages 7-8 of the introduction), with there being no fewer than four perfect fifths between adjacent notes, as well as the diminished fifth, E- B flat. This also colours the harmony of the piece and is particularly obvious in one of the recurring musical gestures, a

chordal sequence based on fifths, with the initial diminished fifth, first heard in the high violins in bar 29:

Ex. 50

Vln 1

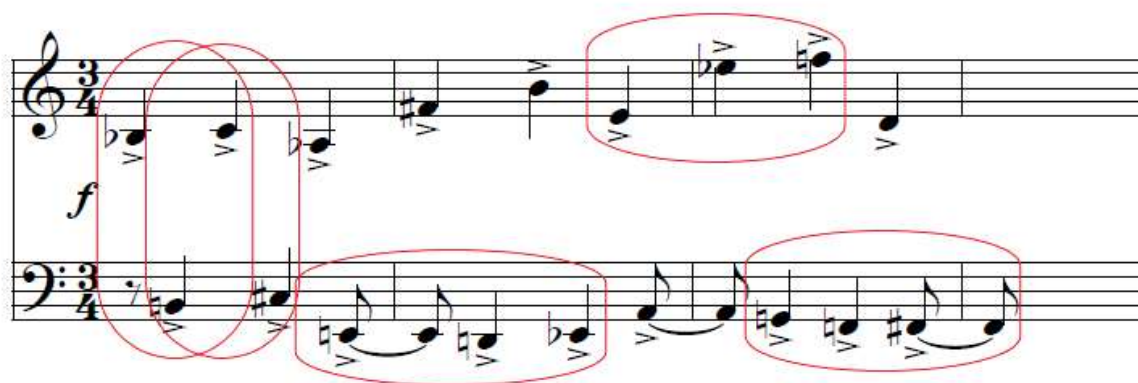
ppp

Vln 2 div.

ppp

A final feature of the theme which is important in the large-scale construction of the piece is the little figure labelled Y, a chromatic twist at the end which moves the sense of tonality away from the implied E major/C# minor area with an unexpected D natural. This is a very useful little motive which is used to break up passages based on the more open intervals, the fifths and sixths, of the theme, or to pivot from one tonal area into another. This motive, altered, but preserving the tone and semitone pitch content, generates the two-part music in the scherzo section, found at letter **R**, bar 202:

Ex. 51



The theme is used in a way not radically different from how Berlioz uses the *idée fixe* in the *Symphonie Fantastique*, changing its character to suit different musical functions and settings. It is interesting to compare the use of the theme with Robert Simpson's more rigorous use of his (non-12 note) theme in his ninth symphony: Simpson uses a 'wedge-shaped' theme, expanding from a point (the note D#) to unify a large musical structure³¹. Simpson's theme is less overtly melodic in character: it often accompanies freely generated melodic material.

8.3 Structure

When tackling a symphonic piece in a single movement or single span, the obvious point to start is with Sibelius' seventh symphony, and there are many aspects of this piece which influenced mine, even though they are less audible than other pieces. There is certainly similarity with my plan and that of Nielsen in his fourth symphony, where the four clearly identifiable movements are played continuously, with short connecting passages between

³¹ See Simpson's talk on the ninth symphony on the recording conducted by Vernon Handley with the Bournemouth symphony Orchestra (Hyperion CDA66299, 1988)

the first and second, and third and fourth movements. Tippett's fourth was a strong influence, as he adopts a multi-section approach, rather than continuous movements, but as with my piece, there are identifiable analogues of Allegro, Adagio, scherzo etc., but with none of the sections being self-contained enough to be called movements (they certainly do not function separately).

Overall the structure breaks down into the following sections:

Introduction, up to bar 45, including the statement of the main theme in bars 21-28

Allegro, bars 46 to 81

Contrasting slower section bars 82-133

Transition back to the Allegro bars 134-146

Shortened reprise of the Allegro bars 147-187

Scherzo bars 188-588 with a varied recapitulation of the opening material at bar 308 (discussed in detail below)

Slow Finale bars 589-659

Coda bars 660- 723

Overall, the piece has a three-movement plan with a slow finale, very similar to Kokkonen's fourth symphony which was an important influence on me. Like Kokkonen's piece, the scherzo is fairly broad in tempo, and the finale, slow. The climax of the scherzo, bars 520-588 stands rather apart from the rest of the section; it is a very full-blooded statement of the main theme of the piece on the brass, and makes a gradual *diminuendo* to **pppp**. The following passage (bars 589-598, **HH**) is a variation of an idea that I will discuss in more detail below.

8.4 Timbre

The influence of Tippett's fourth symphony³² is very obvious in various places on this piece, although many of them were unconscious: the opening has some similarity with the gesture at the start of Tippett's piece with a loud chord answered by a contrasting idea, although it is much more compressed in my piece, three bars answered by a single quieter chord. The sonorous horn writing at figure 21 of the Tippett symphony was an inspiration for the horn-based idea found at **A**, bar 12 of my piece, and which recurs throughout the piece³³. There are three other pieces which influenced this idea: one is the passage beginning nine bars before figure **90** in Franz Schmidt's fourth symphony³⁴, ending five bars after **93**.

I started thinking about expanding this idea (which originally began the symphony) when I was listening to a recording of Deryck Cooke talking about his performing version of Mahler's Tenth Symphony. He discussed his orchestration of the passage in the finale which forms bars 303-314 of the last movement of his published score, a passage of five-part chordal writing which has no indications of instrumentation in Mahler's incomplete draft³⁵. Cooke finally hit on the idea, inspired by the opening of Act 2 Scene 2 of *Götterdämmerung*³⁶ (after Hagen and Alberich's dialogue) which begins with horns in rich low harmony (and is preceded by one of Wagner's wonderful bass clarinet solos), of combining the horns with the tuba to make the five parts. These sonorities were in my mind when writing the passage at **A** of my piece, but

³² Tippett, Michael, *Symphony No. 4* (London, 1977)

³³ After composing this piece, I noticed the similarity between the main theme (in inversion) of my symphony, and the fugue theme at figure 78 of Tippett's, but this is purely coincidental.

³⁴ Schmidt, Franz, *Symphony No. 4* (Vienna, 1934)

³⁵ Mahler, Gustav, *Gustav Mahler, a Performing Version of the Draft for the Tenth Symphony, prepared by Deryck Cooke* (revised edition, London, 1989), pp.154-155.

³⁶ Wagner, Richard, *Götterdämmerung* ed. Hartmut Fladt (London, 2003) p. 471, b. 205

combined with a sixth instrument, the bass clarinet. In the rehearsals for my piece *Broadway Boogie-Woogie*, the players had commented on the effectiveness of the writing for brass trio of trumpet, horn and trombone with the bass clarinet taking the bass line (*Broadway Boogie-Woogie*, first movement) asking me if I had experience of playing in a brass quartet or quintet (which I did a lot as a tuba player in my teenage years) and how the bass clarinet usefully filled the role of the tuba. Thinking about this successful experiment, I decided to add the rich timbre of the bass clarinet to the tuba and horn quintet. This grouping appears in some form (sometimes without tuba or bass clarinet) five times in the course of the symphony, and concludes the piece in combination with another, contrasting instrumental group made up of the high sounds of violins, harp, glockenspiel, vibraphone and crotales, which appears six times.

Although this was not inspired directly in the way that the horn ensemble music invites comparisons with Tippett and the other examples quoted here, this ‘glittering’ sonority is reminiscent of the passage in the first movement of Tippett’s third symphony which occurs five bars after figure 40 in the score. I also had several passages from Oliver Knussen in my mind, a composer whose use of tuned percussion is always inventive, as in *Music for a Puppet Court*, for example. The interaction of these two groups, sometimes combined with other instruments but retaining something of the character of their first appearance, is an important structural feature of the piece, and they come together to conclude the symphony.

These two groups, which I am labelling **A** for the horn music, **B** for the high percussion and harp music, form something of a skeleton inside the piece (with the main structural divisions marked).

Section	Bar	
Introduction	14-20	A - Horns, bass clarinet and tuba, slow tempo
	31-37	B - Crotales, vibraphone, glockenspiel, harp and violins under horn solo, Allegro
Allegro	138-146	A – Horns
Scherzo	230-253	B - Crotales, vibraphone, glockenspiel, harp and violins, accompanied by low strings and horns
Scherzo	308-322	A - Horns, bass clarinet and tuba
Slow Finale	589-598	A - Horns, bass clarinet and tuba (Andante)
(Adagio)	660-667 668-675	B - Crotales, vibraphone, glockenspiel, harp A and B - Crotales, vibraphone, glockenspiel, harp continue, horns, bass clarinet and tuba added underneath
Coda	706-709 716-723	B - Glockenspiel, vibraphone, and harp over string chords A and B - Horns, bass clarinet and tuba, sustained chord; Crotales, vibraphone, glockenspiel, harp added over the top

Summarising this, these two sonorities appear separately in the introduction, **A** reappearing near the end of the Allegro; **B** is heard near the beginning of the Scherzo, and in the slow finale, we hear **A** then later **B**, as at the opening, but then the two are combined. Finally, this is repeated at the very end with the two groups coming together for the final chord.

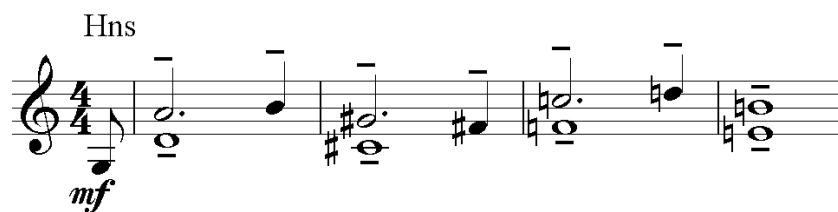
This very simple idea marks out the structure in a clear way, but also avoids the piece being rigidly divided into movements, as these clearly identifiable, and distinguishable, timbral groups punctuate the music across the boundaries between the notional movements. There is another way I try to break up the division of movements which I will come to later.

Another, related, idea, is the appearance of music mostly or solely on the brass, which punctuates the scherzo, a.t bars 216-221, 254-259 and 275-280

8.5 Bringing Material, Timbre and Structure together

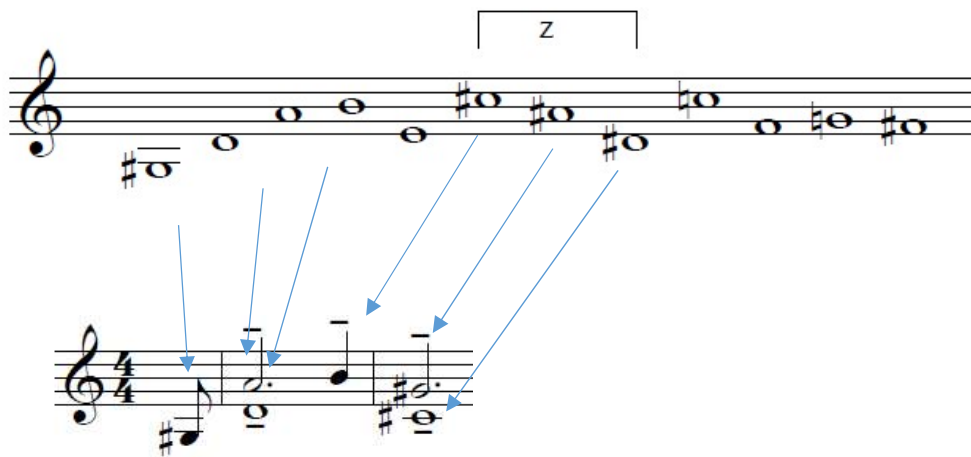
The symphony begins with a loud chord using the first five notes of the main theme (Ex. 46) over a pedal C, alternating with a quieter chord, the whole passage making a *diminuendo* to the appearance of the **A** music described above at letter **A**, bar 12. After the statement of the theme and the B music the brass lead into an Allegro, introducing a theme in fragmentary form at first (bars 39-45), but which leads to an important passage led by the horns:

Ex. 52

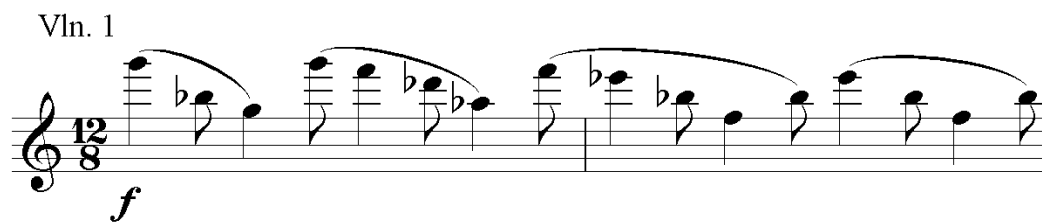


This gesture is derived from the main theme, with the minor ninth leap being the most striking feature. A comparison with the main theme (transposed) shows how the new idea takes the motive labelled 'z' superimposed on the fourth note of the main theme, effectively compressing it:

Ex. 53



Ex 54



The slow section builds up in 12/8 time to a climax at letter J in an unambiguous D major. The music preceding this climax is all based on the main theme, firstly very directly, as in the oboe, flute and violins in bars 86-88, then later, after bar 93, more obliquely, via the z motive in Ex. 53. This motive in turn becomes stretched to a minor third plus sixth, covering a full octave, and contrasting with the material of the Allegro with its 'missed' octave of a minor ninth. This

³⁷ See p. 9.

is the passage just before and just after letter I, showing the shift from one version of the motive to the other:

Ex. 55



The climax leads to a truncated return, via the twelve-note theme on the flute mentioned earlier, of the Allegro music before building to a rhythmic climax in bars 164 to 171, taking the slower lilting music of the central section and transforming it into a brassy rhythmic dance. The section reaches a cadence of sorts in bars 182-187, with thick chords alternating in strings and wind.

Ex. 56

Ex. 56 is a musical score for strings (str.) and woodwinds (ww) in 4/4 time. The string part features thick, dense chords, starting with a fortissimo (*ff*) dynamic. The woodwind part also features thick chords, starting with a piano (*p*) dynamic and marked *dim.* (diminuendo). The score includes various musical notations such as slurs, ties, and accidentals. A double bar line is present, indicating a section change. The key signature has one sharp (F#).

Over the top of the passage preceding these chords the piccolo, clarinet then the flute, decorate the harmony with rhythmically displaced 'bird calls'. These were added late on the

compositional process, after the climactic passage from **GG** to **HH** was composed, where the main theme dissolves into wide-spread, very quiet chords. I wanted something to be heard over the top of this and the opening of the finale of Mahler's second symphony³⁸, to which the passage in my piece is quite close, and the flute solo before the chorus enters³⁹, imitating birdsong, came to mind. Working backwards, I decided to introduce this musical image at the other side of the scherzo, framing the central section.

The first section, after the introduction, therefore has a ternary structure, already subverting most first movement conventions in a symphony. The following movement, a scherzo, by contrast, avoids repetition and the main focus of the movement is the fleeting succession of related ideas against the background of a steadily increasing tempo.

The opening of the scherzo (letter **Q**, bar188), is clearly derived from the main theme:

Ex. 57



This idea is contrasted with the syncopated two-part passage in Ex. 51 and these two ideas, as well as appearances of the high-pitched harp-and-percussion music, form the basis of the main material. The increase in tension created by increasing the tempo, comes to a climax at letter **GG**, where it is resolved.

³⁸ Mahler, Gustav, *Symphony No. 2 in C minor* (Vienna, 1970), 5th movement bars 1-42

³⁹ Ibid, bars 448-471

The plan of these tempo changes is as follows

Bar

188 Allegro [crotchet = 112]

281 Faster [dotted minim =64]

308 Allegro Molto [dotted minim =72] – effectively double time on the opening, with the rhythms consequently written out doubled.

346 Slightly Faster [dotted minim =76]

460 Allegro Molto [dotted minim =80]

The music is kaleidoscopic by design, with quick changes of timbre, new ideas based on the main themes introduced then, disappearing, as for instance in the quicksilver passage from bar 376-384, before a briefly more lyrical passage, based on Ex. 46 is introduced on the cellos:

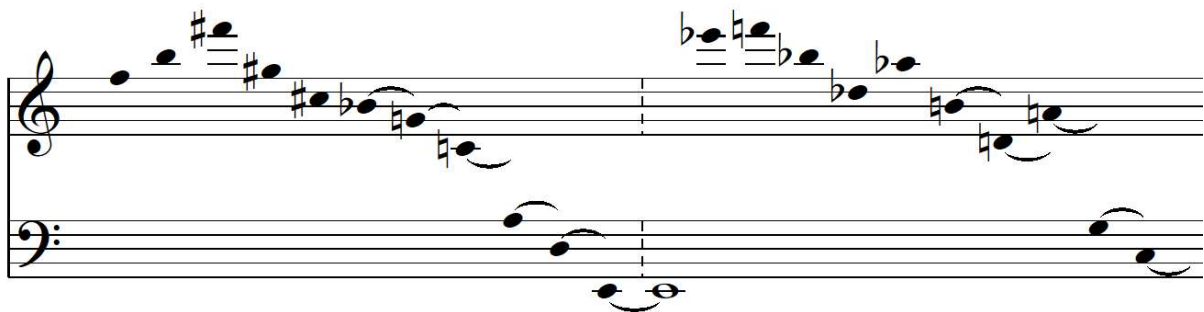
Ex. 58



The *Allegro Molto* starting at EE prepares the central climax of the piece as, very quietly at first, the strings, flutes and piccolos play repeated notes which are taken up by the full orchestra.

This passage, from bar 461 to bar 518 builds up chords with the wind and brass sustaining the strings' repeated notes, with the harmony simply taken from the main theme, first in prime form, then retrograde. The notes are not all sustained (creating a 12-note chord); I was intending to use twelve-note chords, but decided that the rich dissonances formed by six- and seven-note chords were more effective and more in keeping with the style of the rest of the piece rest of the piece.

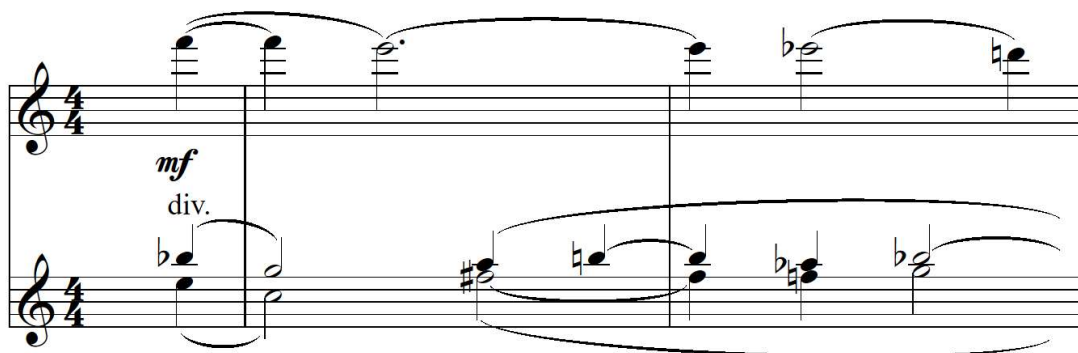
Ex. 59



This passage leads to the climax discussed above, fading into a reappearance of the horn, bass clarinet and tuba music.

The Adagio that follows, bars 514-578 feely develops ideas from the main theme, very audibly at II:

Ex. 60



At JJ the scale passages from Ex. 49 form the basis of the music, moving towards another dense cluster chord at bar 566. The Coda from bar 660 transforms the main theme almost into a chorale, with wind and brass ringing out a variant of the theme, especially using the ascending harmony implied in Ex. 48 , and the coda bring together the two instrumental groups described before.

The processes of thematic development and variation take the ideas from *The Discovery of Slowness*, *Broadway Boogie-Woogie* and *The Wind Quintet* and utilise over a much bigger canvas. The structural organisation uses the plan of a three-movement symphony, as the *Wind Quintet* and *Stars and Constellations* used a sonata idea as their basis, but subverts it in subtle ways.

One final way in which this is achieved is an idea I had at the back of mind when composing the piece. I wanted to try to integrate variation form with the symphonic form so that the subsections can be seen as a variation of the main theme, but with the recurring elements, the cluster chorda, the harp/percussion and horn music standing outside this developing process (even though they all relate to the main theme).

So after the introduction, the theme appears at bar 21, and then bars 31-37 form Variation 1, 38-45 Variation 2, 46-53 Variation 3 etc. Some of the variations are longer: on this plan the following variation would go from bar 52-79, but the scherzo can now be seen as a series of variations, with a repeat of the opening material (bars 188-207) at bar 308- 335, only with the initial registers reversed: so the opening high passage is now on the low horn, tuba and bass clarinet group, answered by the percussion, harp and high strings. This passage was a late addition to the score, and helps to balance the scherzo, and indeed the whole piece, by adding

the crucial element of recognisable recapitulation, albeit varied: both repetition and contrast, with a musically satisfying sense of homecoming; and marking out the structure, with the following passage moving more purposefully towards the climax at bar 520.

Another example of this, which was also a late amendment, is the passage, mentioned before, from bar 164 to 171, inspired by many similar passages in the music of James MacMillan and Mark-Anthony Turnage (for instance the former's percussion concerto, *Veni Veni Emmanuel*⁴⁰, bar 127 , letter **H** in the score, or the latter's *Drowned Out*⁴¹, figure **23**). This passage, described above, takes the melodic and movement of the central slower section and transforms it, whilst retaining enough of its musical information to be recognisable. MacMillan was also a point of reference for the large orchestral climaxes of my piece, bars 320 and 700: compare these to, for example, the very opening of *Veni, Veni, Emmanuel*.

One final word about the title: I partly chose this, late on in the compositional process, for its evocation of a journey, the idea of moving forward, which suits the sense of purpose of the music; but the idea that there is no one path, that we, and in this case the music of the symphony, must take, that to some extent we make our own paths made sense. The piece is an attempt to construct a large-scale and dramatic musical statement, drawing on the traditions of the past, but using them in original ways, hopefully to create a convincing piece which is both new and recognisably stemming from a long and rich line of symphonic music.

⁴⁰ MacMillan, James, *Veni Veni Emmanuel* (London, 1994)

⁴¹ Turnage, Mark-Anthony, *Drowned Out* (London, 1994)

Conclusion

The pieces presented in the portfolio and discussed in this commentary are an attempt to create music which is accessible, performable and intelligible to listeners, whilst presenting challenges to them and to performers; music which engages both thought and feelings, which is neither simply populist, nor overly technical, and thus requiring close study of the score and deep knowledge to appreciate. This is a delicate balance, especially when presenting work for a higher degree, where demonstrating command of musical technique is arguably the more important consideration than the actual long-term prospects of the music itself. At the same time this is not a general thesis about contemporary music, but must be, by its nature, an examination, highly subjective, of one composer's motivation, inspiration and use of techniques, form and procedures from other composers and collective musical traditions.

There are some piece which I have written over the last six years which are not included in the portfolio, not because I do not have affection for them and even belief in them as interesting and expressive music, but because they do not show the kind of technical skills or originality in their treatment of the elements of form or musical language of the thesis's subtitle that merit inclusion in a PhD submission: they fall on the other side of the practical/theoretical dividing line. But, nonetheless, the pieces here were composed to be performed, not just to be exercises on paper.

In my case, it is interesting that the pieces examined chronologically become rather more simple and straightforward in their musical language, whilst adopting more sophisticated and, hopefully, more interesting structures and strategies relating to the use of repetition, instrumentation, texture and musical style within a piece.

In the introduction I wrote: 'In simple terms, I am trying to use those aspects of the music of the nineteenth and early twentieth centuries - expressive melody and harmony, motivic development, the use of repetition - that appeal to me'. To make this even more succinct, one could say that the pieces in this portfolio are using musical traditions to create modern pieces of music: fulfilling the expectation created by their use, avoiding them, or subverting them. So, for the listener, tension and interest is created from musical expectations being fulfilled logically, being confounded or subtly sidestepped; but understanding is created or fostered by the use of recognisable elements and forms, including some sense of tonality, recognisable melody and harmony, and structures which use repetition, and some sense of forward motion through the development of small motifs and ideas.

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DAVID BENTLEY

The Discovery of Slowness

for chamber ensemble

DAVID BENTLEY

The Discovery of Slowness

(2012)

for ten players

Instrumentation

Flute

Oboe

Clarinet in B flat

Bassoon

Horn in F

Marimba

Harp

Violin

Viola

Cello

The score is notated in C

duration 9 minutes

*In memory of
Miguel Durá Marqués
1918-2012*

The Discovery of Slowness

DAVID BENTLEY

Andante ♩ = 120

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Marimba

Harp

Violin

Viola

Violoncello

f

p

f

f

p

pp

f

f

p

pizz.

spicc.

pizz.

pizz.

arco spicc.

8va

E \flat F \sharp G \sharp A \flat
B \flat C \sharp D \sharp

D \sharp

G \flat

A

Allegro ♩=108

3

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

pp

pp

p

pp

p

f

f

f

f

f

f

p

p

mf

p

C♯

p

mf

f

f

8va

8va

A

Vln.

Vla.

Vc.

p

p

p

mf

p

arco

pizz.

f

f

f

f

f

f

arco

pizz.

f

f

f

16

B

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *pp* *f*

Mar. *f*

Hp. *f*

B

Vln. *f* *arco* *f*

Vla. *f* *pizz.* *mf cresc.*

Vc. *f* *pizz.* *mf cresc.*

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

Vln.

Vla.

Vc.

C

f

f

f

pp

pp

pp

pp

f

f

f

pp

pp

p

arco

arco

E \flat A \sharp
D \sharp

E \flat

[illegible]

[illegible]

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

Vln.

Vla.

Vc.

f

f

f

p

mf

ff

ff

ff

E \sharp F \sharp A \sharp
C \sharp D \sharp

[illegible]

[illegible]

This musical score page contains measures 42 through 44 of a piece, likely from a ballet score. The score is written for a full orchestra and piano.

Measures 42-44:

- Flute (Fl.):** Measures 42 and 43 are rests. In measure 44, it plays a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), marked *f*.
- Oboe (Ob.):** Measures 42 and 43 are rests. In measure 44, it plays a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), marked *f*.
- Clarinet (Cl.):** Measures 42 and 43 are rests. In measure 44, it plays a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), marked *f*.
- Bassoon (Bsn.):** Measures 42 and 43 are rests. In measure 44, it plays a whole note (C3), marked *f*.
- Horn (Hn.):** Measures 42 and 43 are rests. In measure 44, it plays a whole note (C3), marked *f*.
- Mariage (Mar.):** Measures 42 and 43 are rests. In measure 44, it plays a whole note (C3), marked *f*.
- Piano (Hp.):** Measures 42 and 43 are rests. In measure 44, it plays a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), marked *f*.
- Violin (Vln.):** Measures 42 and 43 play a sixteenth-note figure (F4, E4, D4, C4) six times, marked *mf*. In measure 44, it plays a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), marked *f*.
- Viola (Vla.):** Measures 42 and 43 play a sixteenth-note figure (F4, E4, D4, C4) six times, marked *mf*. In measure 44, it plays a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), marked *f*.
- Violoncello (Vc.):** Measures 42 and 43 play a sixteenth-note figure (F4, E4, D4, C4) three times, marked *mf*. In measure 44, it plays a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), marked *f*.

45

Fl. *mf* 6 6 6 *mf*

Ob. *mf* 6 6 *mf*

Cl. *cresc.*

Bsn. *p* *p*

Hn. *mf* *p*

Mar. *mf* 6 6 6 *mf* 3 3

Hp. 6 *G \sharp C \sharp* 6 *A \flat* 3 3

Vln. *p* *cresc.* *f* 3 3 *pizz.*

Vla. *p* *cresc.* *p*

Vc. *mf*

47 **G**

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

F# A#
B#

Vln.

Vla.

Vc.

arco

pizz.

f

f dim.

p

f

mf dim.

[illegible]

52 **H**

Fl. *f dim*

Ob. *f dim*

Cl. *f dim*

Bsn.

Hn. *f dim*

Mar.

Hp.
F \sharp G \flat A \sharp
B \flat C \flat D \sharp

H

Vln. *f* 6 *f dim* 6

Vla. *f* 6 *f dim.*

Vc. 6 *p*

[illegible]

I

Allegro ♩=108

17

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

pp

pp

pp

p 3 *dim.*

F# G# A \flat
B \flat C# D \flat

I

Vln.

Vla.

Vc.

pp

pp

75

Fl. *mf*³

Ob. *mf*³ *f*

Cl. *f*

Bsn.

Hn. nat. *mf*³

Mar. *f*

Hp. *f*

E \flat F \sharp D \flat

F \sharp G \sharp B \flat D \sharp

Vln. *mf*³ *f* pizz. *f* arco

Vla. *mf*³ *f* pizz. *f* arco

Vc. *f*

[illegible]

87

Fl. *mf* *f* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Mar.

Hp.

Vln. *f*

Vla. *f*

Vc. *f* arco

[illegible]

91

Fl. *mf* 5 5 5 *mf* 3 3 *f*

Ob. *mf* 3 3 *f*

Cl. *mf* 3 3

Bsn.

Hn. *mf* 3 3

Mar. *mf* *f*

Hp. *mf* 5 3 Ab *f* F \sharp B \flat C \sharp

Vln. *f* 5 5 5 *f* *pizz. arco* *f* *p*

Vla. *f* *f* *pizz. arco* *f* *p*

Vc. *f* 3 3 *f* *pizz. arco* *f* *p*

N

Adagio $\text{♩} = 60$
espr.

27

95

Fl. *f* *sub.p* *f* *f* 3

Ob. *f* *p*

Cl.

Bsn.

Hn.

Mar.

Hp. *f* *f* B \flat C \sharp E \flat C \sharp G \sharp C \sharp

N

Vln. *ff* *f* *sf* *f*

Vla. *ff* *f* *sf* *f*

Vc. *ff* *f* *sf* *f*

100

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

Vln.

Vla.

Vc.

mf

f

f

f

f

sf

f

sf

sf

3

3

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

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526

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530

531

P

Adagio

29

104

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

F#
C#

F#
B#

P

Vln.

Vla.

Vc.

con sord.

pp

con sord.

pp

III

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

Vln.

Vla.

Vc.

pp

mf

p

f

con sord.

Measure 1: Flute (III), Clarinet (*pp*), Horn (*pp*), Violin (*mp*), Viola (*mp*).

Measure 2: Clarinet (*mf*), Horn (*p*), Violin (*mf*), Viola (*mf*).

Measure 3: Clarinet (*mf*), Horn (*mf*), Violin (*mf*), Viola (*mf*).

Measure 4: Clarinet (*mf*), Horn (*mf*), Violin (*mf*), Viola (*mf*).

Measure 5: Clarinet (*mf*), Horn (*mf*), Violin (*mf*), Viola (*mf*).

Measure 6: Clarinet (*mf*), Horn (*mf*), Violin (*mf*), Viola (*mf*), Violoncello (*mf*).

Measure 7: Flute (*mf*), Clarinet (*f*), Horn (*p*), Violin (*f*), Viola (*mp*).

Measure 8: Flute (*mf*), Clarinet (*f*), Horn (*p*), Violin (*f*), Viola (*mp*).

119

Fl. *f* *mf cresc.* *f*

Ob. *f* *mf cresc.* *f*

Cl. *f* *mf* *f*

Bsn. *f*

Hn. *mf* *mf* *f*

Mar.

Hp.

Vln. *f*

Vla. *f* *f*

Vc. *f*

Measures 119-125. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Maracas, Harp, Violin, Viola, and Cello. Measures 119-121 show various melodic lines with dynamics like *f*, *mf*, and *cresc.* Measures 122-125 show sustained notes and crescendos. The key signature has one sharp (F#) and the time signature is 3/4.

This musical score page contains measures 126 through 129. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Maracas (Mar.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Cello/Vibraphone (Vc.).

- Measure 126:** Flute plays a quarter note G4 (marked *p*). Oboe, Clarinet, and Bassoon are silent. Horn plays a half note F#4 (marked *p*). Maracas are silent. Harp plays a half note D#4 (marked *p*). Violin plays a half note G4 (marked *p*). Viola plays a half note E4 (marked *p*). Cello/Vibraphone plays a half note D#4 (marked *p*).
- Measure 127:** Flute plays a quarter note A4 (marked *p*). Oboe, Clarinet, and Bassoon are silent. Horn plays a half note G#4 (marked *p*). Maracas are silent. Harp plays a half note E4 (marked *p*). Violin plays a half note A4 (marked *p*). Viola plays a half note F#4 (marked *p*). Cello/Vibraphone plays a half note E4 (marked *p*).
- Measure 128:** Flute plays a quarter note B4 (marked *p*). Oboe, Clarinet, and Bassoon are silent. Horn plays a half note A4 (marked *p*). Maracas are silent. Harp plays a half note F#4 (marked *p*). Violin plays a half note B4 (marked *p*). Viola plays a half note G#4 (marked *p*). Cello/Vibraphone plays a half note F#4 (marked *p*).
- Measure 129:** Flute plays a quarter rest. Oboe, Clarinet, and Bassoon are silent. Horn plays a half note G#4 (marked *p*). Maracas are silent. Harp plays a half note G#4 (marked *p*). Violin plays a half note C5 (marked *p*). Viola plays a half note A4 (marked *p*). Cello/Vibraphone plays a half note G#4 (marked *p*).

130

Fl. *mf* *f*

Ob. *f*

Cl. *mf* *f*

Bsn. *p* *f*

Hn. *f*

Mar. *f*

Hp. *p* *f*

C \sharp C \sharp E \flat F \sharp A \flat D \flat

Vln. *p* *f* senza sord

Vla. *p* *f* senza sord

Vc. *p* *f* senza sord

144

Fl. *mp* *ppp*

Ob. *p* *ppp*

Cl. *mp* *ppp*

Bsn. *mp* *ppp*

Hn. *mp* *ppp*

Mar.

Hp. *mp* *ppp*

Ab Bb Cb Eb Aa

Eb F# G# Ab Bb C# D#

Bb D# D# Eb Aa

Vln. *mp*

Vla. *mp* *ppp*

Vc. *arco* *ppp*

U

Adagio $\text{♩} = 60$

151

Fl. *ppp* *pp* *pp*

Ob. *ppp*

Cl. *ppp* *pp* *pp*

Bsn.

Hn. *ppp*

Mar.

Hp. C# Eb Ab A# E# G# B# C# D#

U

Vln. *pp* *pp*

Vla. *pp*

Vc. *pp*

160

Fl. *p* *f*

Ob. *f*

Cl. *f* *f*

Bsn. *f*

Hn. *mf*

Mar.

Hp. *f* G \sharp

Vln. *sfp* *sfp* *sfp* *sfp* *mf* *f*

Vla. *p* *cresc.* *f*

Vc. *p* *cresc.* *f*

V

170

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Hp.

p

pp

p

mf

3

V

Vln.

Vla.

Vc.

p

mf

p

p

p

182

Fl. *f dim* *mf* *f dim.*

Ob. *mf* *mf dim* *f dim.*

Cl. *mf* *f dim.*

Bsn. *mf* *mf*

Hn. *mf* *f dim.*

Mar.

Hp. l.v. *f* *p* *f* *f dim.* *A \sharp D \sharp* *C \sharp D \sharp*

Vln. *f dim.* *f dim.*

Vla. *f dim.* *f dim.*

Vc. *f dim.* *f dim.*

184

Fl. *f dim* *mf* *mf dim* 3

Ob. *f dim.*

Cl. *f dim*

Bsn.

Hn. *mf dim* *f dim.*

Mar.

Hp. *f* 3 *f* 3 *p* F# B \natural

Vln. *f dim.* *f dim.*

Vla. *f dim.* *f dim.*

Vc. *f dim.*

The musical score for measures 186-190 features several instruments. The Flute (Fl.) plays a melody starting at measure 187 with a forte (*f*) dynamic. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) parts are mostly silent or play sustained notes. The Maracas (Mar.) enter at measure 187 with a rhythmic pattern. The Harpsichord (Hp.) plays a descending scale from measure 186 to 188, then rests, before playing a final chord in measure 190. The key signature changes from one flat to two flats between measures 187 and 188. Dynamics include piano (*p*), fortissimo (*ff*), and forte (*f*).

X

Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts, measures 1-4. The score is in 4/4 time. Measures 1-3 are in 2/4 time, and measure 4 is in 4/4 time. The Violin and Viola parts start with a *mf* dynamic and crescendo to *sf* in measure 3. The Cello part starts with a *mf* dynamic and crescendo to *sf* in measure 3. In measure 4, all three parts play a triplet of eighth notes with a *f* dynamic.

189

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p*

Bsn. *f* *mf* *p*

Hn. *f* *mf* *p*

Mar. *f* *mf* *p*

Hp. *f* *mf* *p*

Vln. *f* *mf* *p*

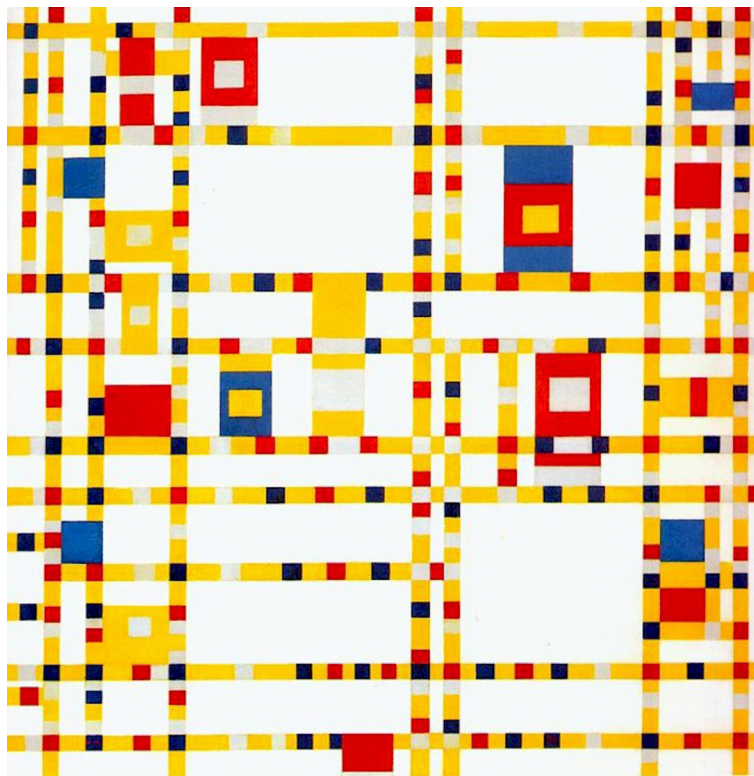
Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

The musical score for measures 189-192 is written for a full orchestra. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into systems for woodwinds, brass, strings, and keyboard instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn) parts feature melodic lines with slurs and dynamic markings. The strings (Violins, Violas, Cellos) play a rhythmic pattern of eighth notes with slurs and dynamic markings. The keyboard instruments (Maracas, Harp) provide a steady accompaniment. The dynamics range from *f* (forte) to *p* (piano), with *mf* (mezzo-forte) in between. The score includes various musical notations such as slurs, accents, and dynamic markings.

DAVID BENTLEY

Broadway Boogie-Woogie



for Chamber Ensemble

David Bentley

Broadway Boogie-Woogie

For six players

(2013)

Instrumentation:

Clarinet in B flat

(alt. Bass Clarinet in B flat)

Horn in F

Trumpet in B flat

Trombone

Percussion (Vibraphone and Marimba)

Piano

SCORE IN C

1. Adagio

2. Allegro

Duration: ca. 6 minutes

for Josep

Broadway Boogie-Woogie

I

David Bentley

Adagio

$\text{♩} = 60$

Score for Broadway Boogie-Woogie, Part I, featuring Bass Clarinet in B \flat , Horn in F, Trumpet in B \flat , Trombone, Vibraphone, and Piano.

Bass Clarinet in B \flat : Part I, measures 1-3. Dynamics: *pp*. Includes a triplet in measure 3.

Horn in F: Part I, measures 1-3. Dynamics: *pp*. Includes a triplet in measure 3. Marking: *con sord*.

Trumpet in B \flat : Part I, measures 1-3. Dynamics: *pp*. Includes a triplet in measure 3. Marking: *con sord*.

Trombone: Part I, measures 1-3. Dynamics: *pp*. Marking: *con sord*.

Vibraphone: Part I, measures 1-3. Dynamics: *mf*.

Piano: Part I, measures 1-3. Dynamics: *pp cresc.* (measures 1-2), *mf* (measure 3). Includes a triplet in measure 2. Marking: *Red.*

*

4

B. Cl.

Hn.

Tpt.

Tbn.

Vib.

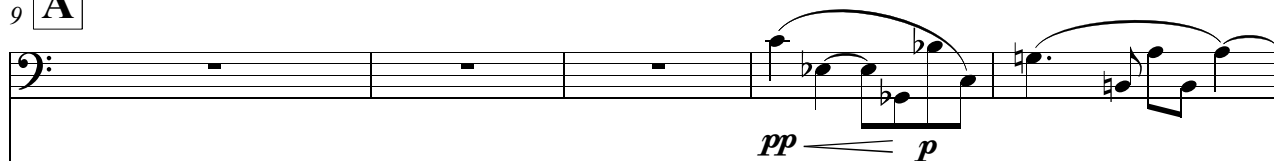
Pno.

Ped.

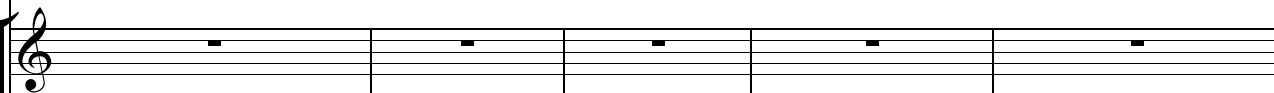
*

B9 **A**

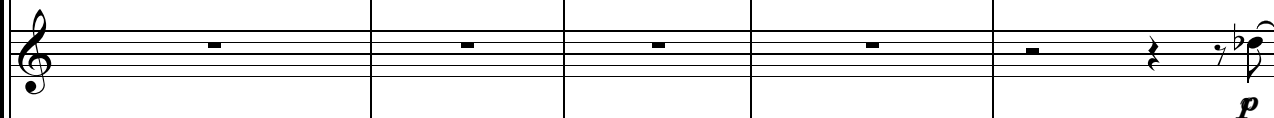
B. Cl.



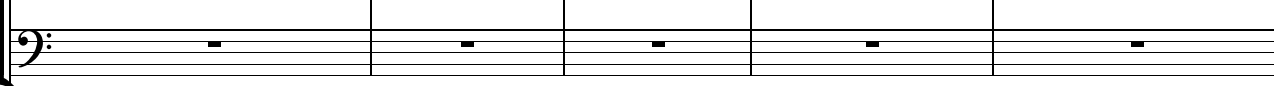
Hn.



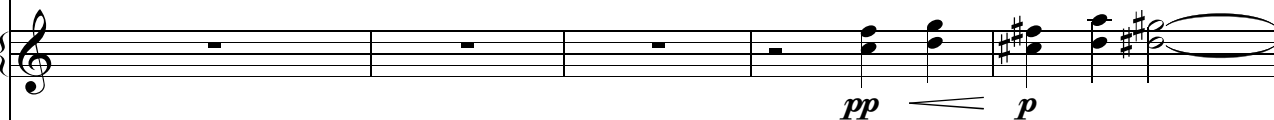
Tpt.



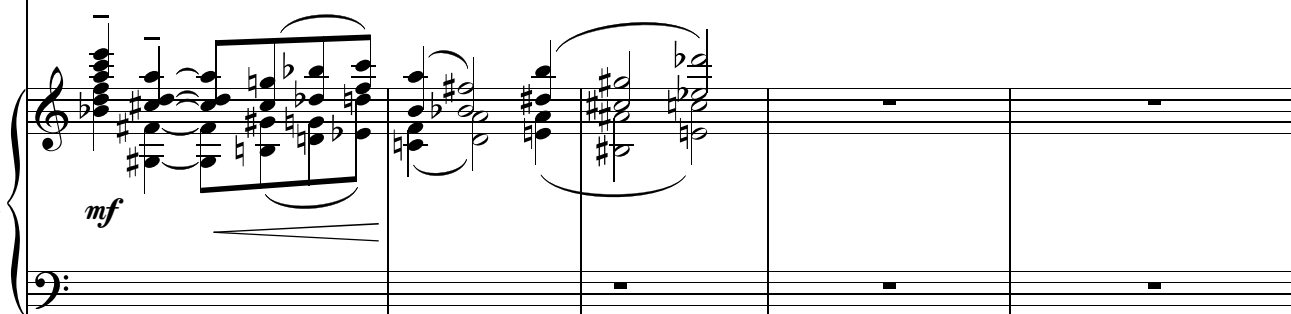
Tbn.



Vib.



Pno.



14 C

B. Cl.

Hn.

Tpt.

Tbn.

Vib.

Pno.

f *p* *p*<

mf *f* *p* *p*

f *p*

mf *f* *p*

mf *f* *p* *p*

p

20

B. Cl.

Hn.

Tpt.

Tbn.

Vib.

Pno.

pp

mf

mf

mf

mf

f

f

3

3

Ped.

20

23

B. Cl. *f* *p* *mf*
to clarinet

Hn. *f* *p* *mf*

Tpt. *f* *p* *mf*

Tbn. *f* *p* *mf*

Vib. *f* *p* to marimba

Pno. *f* *p* *mf*

The musical score for page 23, measures 1-4, is presented below. The score is written for six instruments: B. Cl., Hn., Tpt., Tbn., Vib., and Pno. The dynamics are indicated by *f* (forte), *p* (piano), and *mf* (mezzo-forte). The Vib. part has a 'to marimba' instruction. The Pno. part has a final measure with a fermata and a 'mf' dynamic.

Measure 1: B. Cl. (Bb2, Bb3), Hn. (Bb2, Bb3), Tpt. (Bb2, Bb3), Tbn. (Bb2, Bb3), Vib. (Bb2, Bb3), Pno. (Bb2, Bb3).

Measure 2: B. Cl. (Bb2, Bb3), Hn. (Bb2, Bb3), Tpt. (Bb2, Bb3), Tbn. (Bb2, Bb3), Vib. (Bb2, Bb3), Pno. (Bb2, Bb3).

Measure 3: B. Cl. (Bb2, Bb3), Hn. (Bb2, Bb3), Tpt. (Bb2, Bb3), Tbn. (Bb2, Bb3), Vib. (Bb2, Bb3), Pno. (Bb2, Bb3).

Measure 4: B. Cl. (Bb2, Bb3), Hn. (Bb2, Bb3), Tpt. (Bb2, Bb3), Tbn. (Bb2, Bb3), Vib. (Bb2, Bb3), Pno. (Bb2, Bb3).

II

Allegro

♩=120

Clarinet in B♭

Horn in F

Trumpet in B♭

Trombone

Marimba

Piano

The musical score for section II, measures 1-4, is written for a woodwind and percussion ensemble. The tempo is Allegro (♩=120). The key signature has one flat (B♭). The time signature changes from 7/8 to 4/4 in measure 2. The music is marked with a forte (f) dynamic. The Clarinet in B♭, Trumpet in B♭, and Marimba play a melodic line, while the Horn in F, Trombone, and Piano provide harmonic support.

4

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

8 **A**

Cl. *ff* *mf*

Hn. *ff*

Tpt. *ff* *mf*

Tbn. *ff* *mf*

Mar. *ff*

Pno. *ff* *mf*

Measures 8-10 of a musical score. The score is for a woodwind and brass ensemble with piano accompaniment. Measure 8 is in 4/4 time, measure 9 is in 5/4 time, and measure 10 is in 4/4 time. The key signature has one flat. The woodwinds (Cl., Hn., Tbn.) and brass (Tpt., Mar.) all play a melodic line in measure 8, marked *ff*. In measure 9, the woodwinds and Tbn. continue their line, while the brass and Mar. are silent. In measure 10, the woodwinds and Tbn. continue their line, while the brass and Mar. are silent. The piano accompaniment (Pno.) plays a melodic line in measure 8, marked *ff*. In measure 9, the piano is silent. In measure 10, the piano plays a melodic line, marked *mf*. The section is marked with a box 'A' above measure 8.

11

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

f

mf

p

f

p

mf

Detailed description of the musical score: The score is written for six instruments. The Clarinet part begins in measure 11 with a rest, then plays a melodic line in measure 12 (4/4 time) starting on G4, moving to A4, B4, and C5, with a forte (f) dynamic. The Horn part plays a melodic line in measure 11 (5/8 time) starting on G4, moving to A4, B4, and C5, with a mezzo-forte (mf) dynamic. The Trumpet part plays a melodic line in measure 11 (5/8 time) starting on G4, moving to A4, B4, and C5, with a mezzo-forte (mf) dynamic. The Trombone part plays a melodic line in measure 11 (5/8 time) starting on G3, moving to A3, B3, and C4, with a mezzo-forte (mf) dynamic. The Marching Band part plays a melodic line in measure 11 (5/8 time) starting on G4, moving to A4, B4, and C5, with a forte (f) dynamic. The Piano part plays a melodic line in measure 11 (5/8 time) starting on G4, moving to A4, B4, and C5, with a mezzo-forte (mf) dynamic. In measure 12 (4/4 time), the Clarinet part has a rest, the Horn part has a rest, the Trumpet part has a rest, the Trombone part has a rest, the Marching Band part has a rest, and the Piano part has a rest. In measure 13 (4/4 time), the Clarinet part has a rest, the Horn part has a rest, the Trumpet part has a rest, the Trombone part has a rest, the Marching Band part has a rest, and the Piano part has a rest. In measure 14 (5/8 time), the Clarinet part has a rest, the Horn part has a rest, the Trumpet part has a rest, the Trombone part has a rest, the Marching Band part has a rest, and the Piano part has a rest. The score ends with a double bar line in measure 14.

15

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

B

f

mf

f

mf

mf

This musical score page contains measures 15 through 19. The instruments are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas (Mar.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature changes from 5/8 to 4/4 at measure 16, then to 2/4 at measure 17, and back to 5/8 at measure 18. A section marker 'B' is placed above measure 18. Dynamics include *f* (forte) for Clarinet, Horn, and Trombone in measure 15; *mf* (mezzo-forte) for Trombone and Maracas in measure 16; *f* for Horn and Trombone in measure 17; *mf* for Maracas in measure 18; and *mf* for Piano in measure 19. The Piano part features a melodic line in the right hand and a sustained bass line in the left hand.

20

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

f *ff*

mf *ff*

mf *ff*

This musical score page contains measures 20 through 23. The instruments are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Mellophone (Mar.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 9/8. Measures 20 and 21 are in 9/8 time, while measures 22 and 23 are in 4/4 time. The woodwinds (Cl., Hn., Tpt., Tbn.) enter in measure 22 with a half-note melody, marked *f*, which then changes to *ff* in measure 23. The Mellophone plays a rhythmic pattern of eighth notes in measures 20 and 21, marked *mf*, and then plays chords in measures 22 and 23, marked *ff*. The Piano plays chords in measures 20 and 21, marked *mf*, and then plays a descending eighth-note line in measures 22 and 23, marked *ff*.

24

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

C

C

f

f

f

f

f

This musical score page contains measures 24 through 27. It features six staves: Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Marching Band (Mar.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat). The time signature changes from 12/8 to 7/8 at measure 25, and then to 5/4 at measure 26. A section marker 'C' is placed above the staff at the beginning of measure 25. The Clarinet part has a long melodic line starting in measure 25, marked with a forte 'f' dynamic. The Horn, Trumpet, and Trombone parts have sustained notes in measure 25, also marked with 'f'. The Marching Band part has a rhythmic pattern of eighth notes in measure 25, marked with 'f'. The Piano part has a complex rhythmic pattern in measure 25, marked with 'f'. The score continues for three more measures (26 and 27) with various musical notations including rests, notes, and dynamic markings.

28

Cl. *f* **D**

Hn. *f*

Tpt. *f* *mf*

Tbn. *f* *p*

Mar. *f* *p*

Pno. *p*

Detailed description of the musical score: The score is for measures 28-31. Measure 28 is in 5/4 time, and measures 29-31 are in 4/4 time. The key signature has two flats. The woodwinds (Cl., Hn., Tbn.) and brass (Tpt., Mar.) play a melodic line starting on a half note in measure 28, followed by eighth notes. The piano (Pno.) plays a rhythmic pattern of eighth notes. Dynamics range from fortissimo (f) to piano (p). A rehearsal mark 'D' is placed above the Clarinet staff at the start of measure 29.

32

Cl.

p *f* *f*

Hn.

mf *f*

Tpt.

f *mf* *f*

Tbn.

p *f*

Mar.

mf

Pno.

mf cresc. *f*

Detailed description: This musical score page contains measures 32 through 35. The instruments are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Mellophone (Mar.), and Piano (Pno.).
- Measure 32: Clarinet plays a half note G4 (flat), quarter note A4 (flat), quarter note B4 (flat), and half note C5 (flat). Horn and Trombone are silent. Trumpet plays a half note G4 (flat), quarter note A4 (flat), quarter note B4 (flat), and half note C5 (flat). Mellophone is silent. Piano plays a half note G3 (flat), quarter note A3 (flat), quarter note B3 (flat), and half note C4 (flat).
- Measure 33: Clarinet plays a half note D5 (flat), quarter note E5 (flat), quarter note F5 (flat), and half note G5 (flat). Horn is silent. Trumpet plays a half note D4 (flat), quarter note E4 (flat), quarter note F4 (flat), and half note G4 (flat). Mellophone is silent. Piano plays a half note D3 (flat), quarter note E3 (flat), quarter note F3 (flat), and half note G3 (flat).
- Measure 34: Clarinet plays a half note A5 (flat), quarter note B5 (flat), quarter note C6 (flat), and half note D6 (flat). Horn plays a half note D5 (flat), quarter note E5 (flat), quarter note F5 (flat), and half note G5 (flat). Trumpet plays a half note A4 (flat), quarter note B4 (flat), quarter note C5 (flat), and half note D5 (flat). Mellophone is silent. Piano plays a half note A3 (flat), quarter note B3 (flat), quarter note C4 (flat), and half note D4 (flat).
- Measure 35: Clarinet plays a half note E6 (flat), quarter note F6 (flat), quarter note G6 (flat), and half note A6 (flat). Horn plays a half note A5 (flat), quarter note B5 (flat), quarter note C6 (flat), and half note D6 (flat). Trumpet plays a half note B4 (flat), quarter note C5 (flat), quarter note D5 (flat), and half note E5 (flat). Mellophone is silent. Piano plays a half note B3 (flat), quarter note C4 (flat), quarter note D4 (flat), and half note E4 (flat).
Dynamics: Clarinet starts *p*, crescendos to *f* by measure 33, and remains *f*. Horn starts *mf* and crescendos to *f* by measure 34. Trumpet starts *f*, decrescendos to *mf* by measure 33, and crescendos back to *f* by measure 34. Trombone starts *p* and crescendos to *f* by measure 34. Mellophone starts *mf* and remains *mf*. Piano starts *mf cresc.* and reaches *f* by measure 34.

36

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

f

f

f

f

f

mf

This musical score page contains measures 36 through 40. The instruments are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Marching Band (Mar.), and Piano (Pno.). The key signature has one flat (B-flat). The time signature changes from 2/4 to 5/4 at measure 38 and back to 4/4 at measure 40. The Piano part is written for both hands with dynamic markings of *f* and *mf*. The Trombone part has a *f* marking at measure 40. The Clarinet part has a *f* marking at measure 37. The Horn part has a *f* marking at measure 36. The Marching Band part has a *f* marking at measure 36. The Trumpet part is silent throughout the measures.

40

Cl.

mf

mf

Hn.

mf

p

p

Tpt.

Tbn.

p

Mar.

mf

p

Pno.

f

p

This musical score page contains measures 40 through 43. The instrumentation includes Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Mellophone (Mar.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature changes from 4/4 to 3/4, then 7/8, and back to 4/4. The Clarinet part begins in measure 40 with a *mf* dynamic, playing eighth notes. The Horn part also starts in measure 40 with a *mf* dynamic, playing eighth notes, and then moves to a *p* dynamic in measure 41. The Trombone part enters in measure 40 with a *p* dynamic, playing eighth notes. The Mellophone part enters in measure 40 with a *mf* dynamic, playing eighth notes, and then moves to a *p* dynamic in measure 41. The Piano part enters in measure 40 with a *f* dynamic, playing eighth notes, and then moves to a *p* dynamic in measure 41. The score ends with a double bar line in measure 43.

44 **E**

Cl.

Mar.

Pno.

mp

p

51

Cl.

Mar.

Pno.

mf

f

p

59 **F**

Cl. *cresc.* *f* *cresc.*

Hn. *pp* *f* *f cresc.*

Tpt. *pp* *f* *f cresc.*

Tbn. *pp* *f* *cresc.*

Mar. *f* *cresc.*

Pno. *f cresc.*

This musical score page contains measures 59 through 62. Measure 59 is marked with a box containing the letter 'F'. The Clarinet (Cl.) part begins with a crescendo and a forte (f) dynamic. The Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts start with pianissimo (pp) dynamics. The Mellophone (Mar.) and Piano (Pno.) parts enter in measure 60 with a forte (f) dynamic and a crescendo. The score is written for a 4/4 time signature, with a key signature of one sharp (F#). The instruments are arranged in a standard orchestral layout, with the Piano at the bottom and the Clarinet at the top.

G Lyrically -
poco meno mosso

64

Cl. *ff* *mf* *p*

Hn. *ff*

Tpt. *ff* *p cresc.*

Tbn. *ff*

Mar. *ff*

Pno. *ff* *mf*

Red. _____

68 H

Cl. *f* *mf* *mf*

Hn. *mf* *mf* *p*

Tpt. *mf*

Tbn. *mf*

Mar. *p*

Pno. *mf* *mf*

Ped.

72

Cl.

mf *f* *p*

Hn.

p *mf* *p*

Tpt.

con sord.

mf *f* *p*

Tbn.

Mar.

mf *p* *p*

Pno.

p *f* *p*

This musical score page contains measures 72 through 75. The instruments are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Mellophone (Mar.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Clarinet part begins in measure 72 with a rest, then plays a melodic line starting in measure 73 with a mezzo-forte (*mf*) dynamic, reaching a forte (*f*) dynamic in measure 74, and ending in measure 75 with a piano (*p*) dynamic. The Horn part has rests in measures 72 and 73, then plays a melodic line in measure 74 with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic in measure 75. The Trumpet part has a rest in measure 72, then plays a melodic line in measure 73 with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic in measure 74, and a piano (*p*) dynamic in measure 75. The Trombone part has rests in all four measures. The Mellophone part has a rest in measure 72, then plays a melodic line in measure 73 with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic in measure 74, and a mezzo-forte (*mf*) dynamic in measure 75. The Piano part has a rest in measure 72, then plays a melodic line in measure 73 with a piano (*p*) dynamic, followed by a forte (*f*) dynamic in measure 74, and a piano (*p*) dynamic in measure 75.

76 **I**

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

f

p

senza sord

The musical score is for measures 76, 77, and 78. Measure 76 is marked with a first ending bracket 'I'. The Clarinet (Cl.) part has a forte 'f' dynamic and a piano 'p' dynamic. The Horn (Hn.) part has a forte 'f' dynamic. The Trumpet (Tpt.) part has a forte 'f' dynamic and the instruction 'senza sord'. The Trombone (Tbn.) part has a forte 'f' dynamic. The Marching Band (Mar.) part has a forte 'f' dynamic. The Piano (Pno.) part has a piano 'p' dynamic. The Piano part has a forte 'f' dynamic. The Marching Band part has a forte 'f' dynamic. The Piano part has a piano 'p' dynamic.

79

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

f

p

f

f

f

f

8va

85

Cl.

f

Hn.

Tpt.

Tbn.

Mar.

Pno.

This musical score page contains measures 85 through 87. The instruments are arranged in a system with six staves: Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Marching Band (Mar.), and Piano (Pno.). The Clarinet part begins at measure 85 with a melodic line marked *f* (forte). The Horn, Trumpet, and Trombone parts have rests in measure 85 and enter in measure 86. The Marching Band and Piano parts play a rhythmic accompaniment throughout the measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is written in a standard musical notation style with various articulations and dynamics.

88

Cl. *mf* *p*

Hn. *mf* *mf*

Tpt. *mf* *mf*

Tbn. *mf* *mf*

Mar. *mf* *p*

Pno. *mf* *p*

This musical score page contains measures 88 through 91. The instruments and their parts are as follows:

- Clarinet (Cl.):** Measures 88-89 feature a melodic line with slurs and ties, starting at a mezzo-forte (*mf*) dynamic and transitioning to piano (*p*) in measure 90. Measure 91 contains a whole rest.
- Horn (Hn.):** Measures 88-89 play a rhythmic pattern of eighth notes with accents, at a mezzo-forte (*mf*) dynamic. Measures 90-91 continue this pattern, also at *mf*.
- Trumpet (Tpt.):** Measures 88-89 play eighth-note figures with accents, at a mezzo-forte (*mf*) dynamic. Measures 90-91 continue this pattern, also at *mf*.
- Trombone (Tbn.):** Measures 88-89 play eighth-note figures with accents, at a mezzo-forte (*mf*) dynamic. Measures 90-91 continue this pattern, also at *mf*.
- Maracas (Mar.):** Measures 88-89 play a steady eighth-note accompaniment with accents, at a mezzo-forte (*mf*) dynamic. Measures 90-91 continue this pattern at a piano (*p*) dynamic.
- Piano (Pno.):** Measures 88-89 feature a complex accompaniment with slurs and ties in both staves, at a mezzo-forte (*mf*) dynamic. Measures 90-91 continue this pattern at a piano (*p*) dynamic.

92 **K**

Cl. *p cresc.*

Hn.

Tpt. *p cresc.*

Tbn. *p*

Mar. *p*

Pno. *p* *mf*

mf

98

Cl. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *ff*

Mar. *f* *ff*

Pno. *f* *ff*

This musical score page contains measures 98 through 101. The instruments are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Mellophone (Mar.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 5/4. The score is divided into two systems. The first system contains measures 98, 99, and 100. The second system contains measures 101 and 102. Dynamics include *f* (forte) and *ff* (fortissimo). The Clarinet, Horn, and Trumpet parts feature melodic lines with slurs and ties. The Trombone part has a sustained note in measure 100. The Mellophone part plays a rhythmic pattern of eighth notes. The Piano part has a complex texture with multiple voices in both staves, including slurs and ties.

Moderato ♩=80

103 **L**

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

Ped.

This musical score page contains measures 103 through 106. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat), and the time signature is 5/4. The score is for a large ensemble including Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Marching Band (Mar.), Piano (Pno.), and Pedal (Ped.). Measure 103 features a Clarinet entry with a forte (f) dynamic and a triplet of eighth notes. The Horn, Trumpet, and Trombone parts also feature triplet figures. The Marching Band part consists of chords. The Piano part has a complex texture with triplets and slurs. The Pedal part is indicated by a line at the bottom of the page.

105

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

Ped.

This musical score page contains measures 105 through 107. The instruments are arranged in a grand staff with the following parts: Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Marching Band (Mar.), Piano (Pno.), and Pedal (Ped.). Measure 105 features a Clarinet melody with a triplet of eighth notes and a half note. The Horn and Trombone have triplet eighth notes. The Trumpet has a triplet of eighth notes. The Marching Band has a triplet of eighth notes. The Piano has a triplet of eighth notes. Measure 106 features a Clarinet melody with a triplet of eighth notes and a half note. The Horn and Trombone have triplet eighth notes. The Trumpet has a triplet of eighth notes. The Marching Band has a triplet of eighth notes. The Piano has a triplet of eighth notes. Measure 107 features a Clarinet melody with a triplet of eighth notes and a half note. The Horn and Trombone have triplet eighth notes. The Trumpet has a triplet of eighth notes. The Marching Band has a triplet of eighth notes. The Piano has a triplet of eighth notes. The Pedal has a triplet of eighth notes.

[illegible]

109

Cl.

ff

Hn.

ff

Tpt.

ff

Tbn.

ff

Mar.

ff

Pno.

ff

This musical score page contains measures 109 and 110 for a six-part ensemble. The instruments are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Mellophone (Mar.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 109 and 110 are marked with a forte (*ff*) dynamic. The Clarinet, Trumpet, and Piano parts feature triplet eighth-note patterns. The Horn and Trombone parts play sustained notes. The Mellophone part plays a series of chords. The Piano part has a complex texture with multiple voices in both staves.

III

Cl.

f *p*

Hn.

f *p*

Tpt.

f *p*

Tbn.

f *p*

Mar.

Pno.

p

6 6 6 6

6 6 6 6

Ped.

112

Cl.

mf *f*

Hn.

mf *f*

Tpt.

mf *f*

Tbn.

mf *f*

Mar.

Pno.

6 6 6 6

6 6 6 6

113

Cl.

p cresc. *f* *p*

Hn.

p cresc. *f* *p*

Tpt.

p cresc. *f* *p*

Tbn.

p cresc. *f* *p*

Mar.

Pno.

f *p*

6 6

6 6

Red.

The musical score for measures 113-115 is written for a full orchestra. The woodwinds (Cl., Hn., Tpt., Tbn.) and piano part all follow a similar dynamic contour: a crescendo from piano (p) to forte (f) in measures 113 and 114, followed by a decrescendo from forte (f) to piano (p) in measure 115. The strings play a rhythmic pattern of eighth notes throughout. The Maracas part is silent. The Piano part includes a 'Red.' (Reduction) section at the end of measure 115.

N

116 CODA

Cl. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Mar. *mf*

Pno. *mf*

l.h.

Red. Red. Red.

120

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

p

p

p

p

p

p

Red.

Red.

l.h.

8va

The musical score is for measures 119, 120, and 121. The instruments are Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Marching Band (Mar.), and Piano (Pno.).
- Measure 119: Cl., Hn., Tpt., and Tbn. have sustained notes. Mar. and Pno. have a rhythmic pattern of eighth notes.
- Measure 120: Similar to measure 119, with sustained notes for woodwinds and brass, and a rhythmic pattern for Mar. and Pno.
- Measure 121: All instruments play a melodic line starting on a half note, marked with a piano (*p*) dynamic. The piano part includes a left-hand (l.h.) section with a trill and an 8va section with a trill. The score is marked with 'Red.' at the beginning and end of the piano part.

123

Cl.

Hn.

Tpt.

Tbn.

Mar.

Pno.

Red.

f

f

f

f

f

f

l.h.

8va

Detailed description: This musical score page shows measures 123, 124, and 125. The woodwind and string sections (Cl., Hn., Tpt., Tbn.) are playing a sustained note, with a crescendo line indicating a build-up to fortissimo (f). The Maracas (Mar.) part features a rhythmic pattern of eighth notes. The Piano (Pno.) part has a left-hand melody with accents and a right-hand accompaniment. The Red. part has a long note with an accent. The score is written for a full orchestra and includes a Red. part.

DAVID BENTLEY

Stars and Constellations

for solo piano

DAVID BENTLEY

Stars and Constellations

(2013)

for solo piano

duration ca. 5 minutes

Stars and Constellations

Allegro Moderato ♩=96

David Bentley

Piano

8^{va}

ppp

Ped.

(8)

2

pp

(h)

6

6

(8)

3

6

6

6

(8)

4

6

6

6

*

(8)

5

ppp

Red.

6 6 6

Detailed description: This block contains the piano part for measures 5 through 8. The music is written on a grand staff with two staves. The key signature has two flats (B-flat and E-flat). The melody in the right hand consists of a series of eighth notes, mostly beamed in groups of six. The left hand plays a similar pattern of beamed eighth notes. A long slur covers the entire passage. The dynamic marking *ppp* is present. The word *Red.* is written below the first staff. Measure numbers 5, 6, and 7 are indicated below the staves. A dashed line with the number (8) is at the top.

(8)

6

mf

6 6 6 *

Detailed description: This block contains the piano part for measures 6 through 8. The key signature has two flats. The melody in the right hand continues with beamed eighth notes. The left hand also has beamed eighth notes. A long slur covers the passage. The dynamic marking *mf* is present. Measure numbers 6, 7, and 8 are indicated below the staves. A dashed line with the number (8) is at the top. An asterisk is at the end of the line.

(8)

7

pp

Red.

6 6

Detailed description: This block contains the piano part for measures 7 through 8. The key signature has two flats. The melody in the right hand continues with beamed eighth notes. The left hand has beamed eighth notes. A long slur covers the passage. The dynamic marking *pp* is present. The word *Red.* is written below the first staff. Measure numbers 7 and 8 are indicated below the staves. A dashed line with the number (8) is at the top.

(8)

8

pp

loco

3

6 6 6 *

Detailed description: This block contains the piano part for measures 8 through 11. The key signature has two flats. The melody in the right hand continues with beamed eighth notes. The left hand has beamed eighth notes. A long slur covers the passage. The dynamic marking *pp* is present. The word *loco* is written above the right staff. A triplet of eighth notes is marked with a '3'. Measure numbers 8, 9, 10, and 11 are indicated below the staves. A dashed line with the number (8) is at the top. An asterisk is at the end of the line.

9

Measures 9-10 of a piano piece. Measure 9 features a treble staff with a continuous sixteenth-note arpeggiated pattern and a bass staff with a half-note chordal sequence. A slur connects the two staves, with dynamics *p* and *ppp* indicated. Measure 10 continues the treble staff pattern, while the bass staff has a half-note chordal sequence followed by two measures of whole rests.

p *ppp*

6 6

10

Measures 10-11 of a piano piece. Measure 10 features a treble staff with a continuous sixteenth-note arpeggiated pattern and a bass staff with a half-note chordal sequence. A slur connects the two staves, with dynamics *p* and *mf* indicated. Measure 11 continues the treble staff pattern, while the bass staff has a half-note chordal sequence followed by two measures of whole rests.

p *mf*

6 6

11

Measures 11-12 of a piano piece. Measure 11 features a treble staff with a continuous sixteenth-note arpeggiated pattern and a bass staff with a half-note chordal sequence. A slur connects the two staves. Measure 12 continues the treble staff pattern, while the bass staff has a half-note chordal sequence followed by two measures of whole rests.

6 6 6

12

Measures 12-13 of a piano piece. Measure 12 features a treble staff with a continuous sixteenth-note arpeggiated pattern and a bass staff with a half-note chordal sequence. A slur connects the two staves, with dynamics *pp* indicated. Measure 13 continues the treble staff pattern, while the bass staff has a half-note chordal sequence followed by two measures of whole rests.

pp

6 6 6

13

pp *pppp* *mf*

6 6 6 5

15

sf mf *f* *mf*

5 3 6 3

18

Allegro ♩=120

ff *sf* *f* *sf* *sf*

23

sf *sf* *sf* *sf*

6 6 6 6

27

ff *ff* *ff* *ff* *ff* *ff*

34

p *cresc.* *f*

38

pp *f*

42

ppp *ff*

Red. * *Red.* * *ff*

47

ff

sub. p cresc.

ff cresc.

ff

54

fff

ppp

Ped. *

Ped. *

(8)

61

Ped.

* *Ped.*

(8)

64

Ped. *

l.v.

*

68

f *ff* Ped.

Andante ♩=70

71

ff 6 *mf* *dim.* *p* *

77

pp *cresc.* *f* *p* *

83

f *ff* *mp* *p* Rit. *

Allegro $\text{♩} = 120$

90

pppp *cresc. poco a poco*

Ped.

94

ppp

* *Ped.*

98

pp

* *Ped.*

102

p

* *Ped.*

106

f

*

110

sub. *pp* *cresc.*

Ped.

114

mf

* Ped.

118

122

ff

* Ped. * Ped.

126

* Ped.

Allegro ♩=130

130

fff

ff

ff

ff

136

dim.

p

ff

146

mf

dim.

Slightly Slower ♩=100

156

f

Ped.

p *cresc. molto* *ff*

159

Musical score for measures 159-163. The piece is in 4/4 time with a key signature of one sharp (F#). The notation is for a grand piano, with a treble and bass staff. The music features a series of chords and moving lines in both hands. The dynamics are marked as *p* (piano), *cresc. molto* (crescendo molto), *ff* (fortissimo), *mf* (mezzo-forte), *cresc. molto*, *fff* (fortississimo), and *mf* *cresc. molto*.

164

Musical score for measures 164-172. The notation continues from the previous system. The dynamics are marked as *fff* (fortississimo), *p* (piano), and *fff* (fortississimo). The music features a series of chords and moving lines in both hands.

173

Musical score for measures 173-181. The notation continues from the previous system. The dynamics are marked as *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), and *ff* (fortissimo). The music features a series of chords and moving lines in both hands.

182

Musical score for measures 182-186. The notation continues from the previous system. The tempo is marked as *Allegro* with a metronome marking of $\text{♩} = 120$. The dynamics are marked as *ff* (fortissimo). The music features a series of chords and moving lines in both hands.

187

ff

p cresc.

190

f

192

ff

fff

8va

DAVID BENTLEY

Wind Quintet

DAVID BENTLEY

Wind Quintet
(2013)

Instrumentation

Flute

Oboe

Clarinet in B flat

Horn in F

Bassoon

The score is notated in C

Duration ca. 6 minutes

Wind Quintet

Allegro ♩ = 100

David Bentley

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

mf *f* *f* *fp* *f* *fp* *f* *fp*

The first system of the score covers measures 1 through 5. The Flute and Oboe parts begin with a melodic line in measure 1, marked *mf*, which then shifts to *f* in measure 2. The Clarinet in B \flat enters in measure 2 with a *f* dynamic. The Horn in F and Bassoon provide a rhythmic foundation, with the Bassoon marked *f* and *fp* in measures 1 and 2, and *f* and *fp* in measures 3 and 4. The music features various time signatures: 4/8, 5/8, 6/8, and 9/8.

Fl.

Ob.

Cl.

Hn.

Bsn.

f *fp* *mp* *f* *ff* *mf* *f* *ff* *mf*

The second system of the score covers measures 6 through 10. A section symbol 'A' is placed above the staff in measure 7. The Flute part continues its melodic line, marked *mf* in measure 6, *ff* in measure 7, and *mf* in measure 8. The Oboe enters in measure 7 with a *mf* dynamic. The Clarinet in B \flat enters in measure 7 with a *mp* dynamic. The Horn in F and Bassoon continue their rhythmic pattern, with the Bassoon marked *f* and *fp* in measure 6, *mp* in measure 7, *f* in measure 8, *ff* in measure 9, and *mf* in measure 10. The music features various time signatures: 6/8, 4/8, and 9/8.

12

Fl.

Ob.

Cl.

Hn.

Bsn.

f

pp

f

pp

f

pp

f

pp

p

f

p

B

18

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mp

mf

mf

p

pp

p

p

C

24

Fl. *mf* *f* *f* *f* *ff*

Ob. *f* *f* *f* *ff*

Cl. *mf* *f* *f* *ff*

Hn. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

27

Fl. *ff dim.* *f* *mf*

Ob. *ff dim.* *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*

D

Allegro ♩=76

31

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

f

36

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

E

40

Fl.

Ob.

Cl.

Hn.

Bsn.

p *p* *p* *mf* *mf*

f *mp* *mf*

46

Fl.

Ob.

Cl.

Hn.

Bsn.

f *mf*

f *mf*

F

49

Fl. *ff* *mf* *f*

Ob. *ff* *mf* *f*

Cl. *mf* *f*

Hn. *mf*

Bsn. *ff* *mf*

3/4

54

Fl.

Ob. *mf* 5

Cl.

Hn.

Bsn. *f*

4/4

G

58 **Adagio**

rit.

Fl. *mf* *espr.* *f*

Ob. *mf* *f* 3

Cl. *mf* *f* *mp*

Hn. *mf* *f* *mp*

Bsn. *mf* *f*

H

Allegro ♩=108

Fl. *pp* *cresc.* *f*

Ob. *pp*

Cl. *p*

Hn. *pp*

Bsn. *pp* *cresc.* *f* *p*

65

Fl.

Ob.

Cl.

Hn.

Bsn.

cresc.

f

f

f

mf

cresc.

f

mf

I

69

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mp

pp

mf

mf

mf

pp

73

Fl.

Ob.

Cl.

Hn.

Bsn.

f

J**Freely**

77

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

solo
espr.

mf

K

Andante ♩=72

81 **Moderato** ♩=100

Fl. *mf* *pp*

Ob. *mp* *pp*

Cl. *p*

Hn. *p*

Bsn. *p*

86 *espr.*

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl.

Hn.

Bsn.

M

94

Fl.

Ob.

Cl.

Hn.

Bsn.

f *p*

f *p*

f *mp*

f *mf*

f *mf*

N

101

Fl.

Ob.

Cl.

Hn.

Bsn.

f *pp* *mf* *f* *ff*

f *pp* *mf* *f* *ff*

f *pp* *mf* *f* *ff*

f *pp* *mf* *f* *ff*

f *pp* *mf* *f* *ff*

108

Fl.

Ob.

Cl.

Hn.

Bsn.

ff

f

ff

f

ff

f

O CODA

Moderato ♩=80

112

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

fp

mf

f

mf

f

114

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

f

f

f

P

117

Fl.

Ob.

Cl.

Hn.

Bsn.

ff

ff

ff

ff

ff

dim.

dim.

dim.

dim.

dim.

120

Fl. *f* *mf* *dim. sempre* *p*

Ob. *f* *mf* *dim. sempre* *p*

Cl. *mf* *dim. sempre* *p*

Hn. *mf* *dim. sempre* *p*

Bsn. *mf* *dim. sempre* *p*

123

Fl. *pp* *ppp* *pppp*

Ob. *pp* *ppp* *pppp*

Cl. *pp* *ppp* *pppp*

Hn. *pp* *ppp* *pppp*

Bsn. *pp* *ppp* *pppp*

DAVID BENTLEY

A Life Lived

for Tenor and Piano

David Bentley

A Life Lived
(2014)

for Tenor and Piano

Text by Jane Keane

A Life Lived

*Staring from the window
At a former life,
Where song and dance was everything
The world was technicolour.
It now seems like a dream
With darkness all around
Where sound is dull and muffled
Where thoughts of cotton wool
Torment and mock.
No lock is on the door
But on the mind itself
Sleek feline fur feels
Loving touch no more.
No taste nor hope, no light nor song
No scent nor glimpse of beauty
Can pierce this empty shell.
Deep within is life but cannot find its way
To surface and to soar
But may yet live, to sing another day.*

Duration: 4 minutes

A Life Lived

Jane Keane

David Bentley

espr. 'bluesy', improvisatory in feeling

Adagio ♩ = ca. 80

Tenor

Piano

mp

Sta - ring from the win - dow

5

T.

mf *f*

At a for - mer life Where

Pno.

mf *f*

9

T.

f

song and dance was ever - y- thing The world was tech - ni - co - lour

Pno.

f

Red. Red.

12 *mp*

T. It _____ now _____ seems _____ like a

Pno. *mf* *p*

*

16

T. dream _____ With dark - ness all a-round

Pno. *pp* *p* *Red.*

lightly-under the voice

*

18 *mp*

T. Where sound is dull and muf- fled _____

Pno. *Red.*

*

20 *mf* *f*

T. *mf* *f*

Where thoughts of cot ton wool Tor - ment and mock

Pno. *f*

Red. *

22 *p*

T. *p*

No lock is on the door

Pno. *ff* *mp* *p*

Flowing - Faster

♩ = ca. 102

25

T.

But on the mind it- self _____

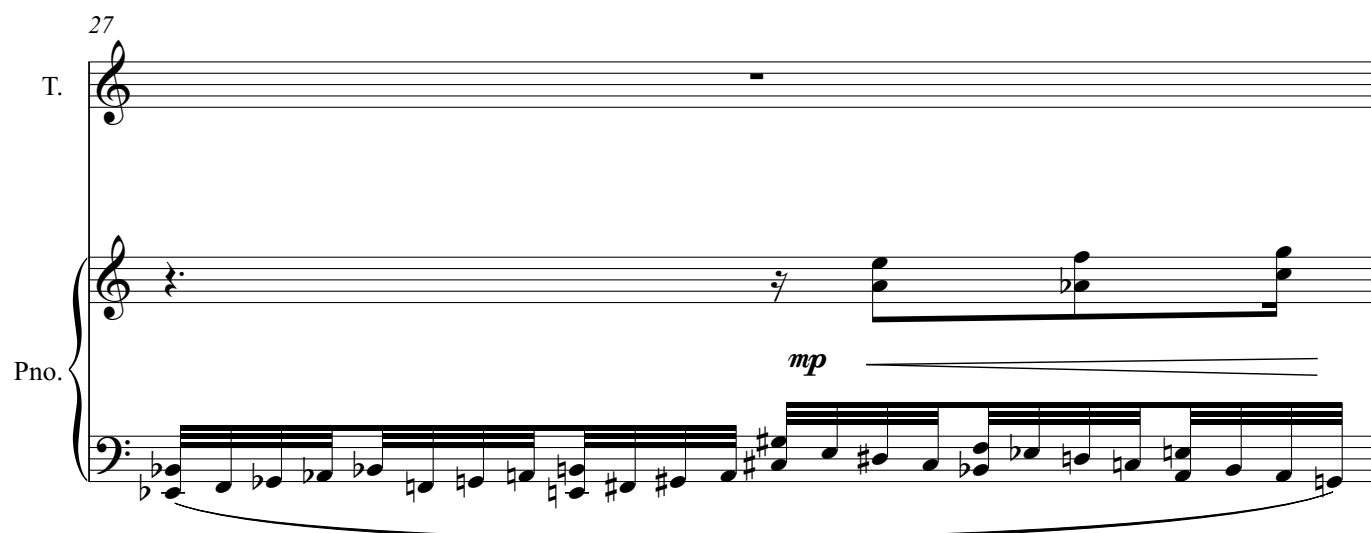
Pno. *mp* murmuring

27

T.

Pno.

mp



28

f

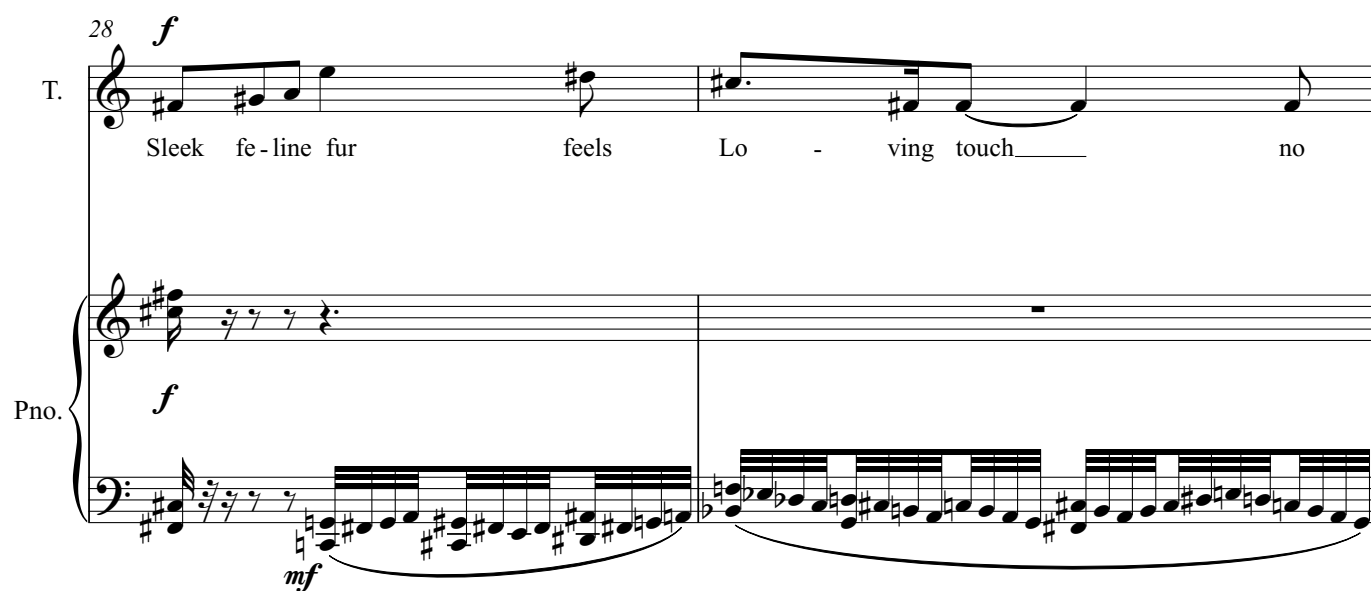
T.

Sleek fe-line fur feels Lo - ving touch_____ no

Pno.

f

mf



30

cresc.

T.

more_____ No taste_____ nor hope, no

Pno.

cresc.



32 *f* *p*

T. light nor song No

Pno. *f* *pp*

Ped.

35

T. scent nor glimpse of beau-ty Can pierce this emp-ty shell

Pno. *mf*

*

Ped.

*

38 *p*

T. Deep with - in is

Pno. *mf* *mf p*

Ped.

*

41

T. life but can - not find its way to sur - face and to

Pno. *p* *p* *p* *mf* *mf* *mf*

Tempo 1 ♩ = ca. 80-84

rit. Lento-freely *lyrical, soaring*

44

T. soar But may yet live To Sing

Pno. *pp* *f* *Red.*

48

T. To sing To

Pno. *p* *f* *mp* *Red.* *

51

T. *p*

sing To sing To

Pno. *mp*

Ped. *

53

T. *pp* *rit.*

sing a - no-ther day To sing a-no-ther day

Pno. *p* *pp*

Ped. *

David Bentley

On Time

for Chorus and
Five Brass Instruments

DAVID BENTLEY

On Time

(2016)

words by John Milton

Instrumentation

Chorus (S A T B)

Semi Chorus in two parts (S & A, T & B)

2 Trumpets in B flat

3 Trombones (3 =Bass Trombone)

the score is notated in C

duration 7 minutes

On Time

*Fly envious Time, till thou run out thy race;
Call on the lazy leaden-stepping Hours,
Whose speed is but the heavy plummet's pace;
And glut thy self with what thy womb devours,
Which is no more than what is false and vain,
And merely mortal dross;
So little is our loss,
So little is thy gain.
For when as each thing bad thou hast entombed,
And, last of all, thy greedy self consumed,
Then long Eternity shall greet our bliss
With an individual kiss,
And joy shall overtake us as a flood;
When every thing that is sincerely good,
And perfectly divine,
With Truth and Peace and Love, shall ever shine
About the supreme Throne
Of him, to whose happy-making sight alone,
When once our heavenly-guided soul shall climb,
Then all this earthly grossness quit,
Attired with stars, we shall for ever sit,
Triumphing over Death, and Chance, and thee, O Time.*

John Milton

A

On Time

David Bentley

Allegro ♩ = 88

1.

Semi Chorus
Soprano and Alto

Semi Chorus
Tenor and Bass

Semi Chorus
Tenor and Bass

Soprano

Alto

Tenor

Bass

This section contains seven vocal staves. The first three are for a Semi Chorus (Soprano and Alto, Tenor and Bass, Tenor and Bass). The last four are for solo voices (Soprano, Alto, Tenor, Bass). Each staff begins with a treble clef and a common time signature. The music is in 4/4 time and features a series of rests followed by a final chord in 3/4 time. A first ending bracket is placed over the final measure of each staff.

Allegro ♩ = 88

A

Trumpet 1 in B♭

Trumpet 2 in B♭

Trombone 1

Trombone 2

Trombone 3

This section contains five instrumental staves for Trumpet 1 in B♭, Trumpet 2 in B♭, Trombone 1, Trombone 2, and Trombone 3. Each staff begins with a treble clef and a common time signature. The music is in 4/4 time and features a series of rests followed by a final chord in 3/4 time. A first ending bracket is placed over the final measure of each staff. Dynamics markings include *f*, *(f-p)*, *f-p*, and *p*.

B

7 12.

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Measures 7-11 of the musical score. The score is for five instruments: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, and Tbn. 3. The key signature is one flat (B-flat). The time signature changes from 3/4 to 2/4, then to 3/4, then to 2/4, and finally to 3/4. The first measure (measure 7) is marked with a repeat sign and a first ending bracket. The second measure (measure 8) is marked with a first ending bracket and a second ending bracket. The third measure (measure 9) is marked with a first ending bracket and a second ending bracket. The fourth measure (measure 10) is marked with a first ending bracket and a second ending bracket. The fifth measure (measure 11) is marked with a first ending bracket and a second ending bracket. The dynamics are marked *f* (forte) for all instruments.



12

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Measures 12-16 of the musical score. The score is for five instruments: Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, and Tbn. 3. The key signature is one flat (B-flat). The time signature changes from 3/4 to 2/4, then to 3/4, then to 2/4, and finally to 3/4. The first measure (measure 12) is marked with a first ending bracket and a second ending bracket. The second measure (measure 13) is marked with a first ending bracket and a second ending bracket. The third measure (measure 14) is marked with a first ending bracket and a second ending bracket. The fourth measure (measure 15) is marked with a first ending bracket and a second ending bracket. The fifth measure (measure 16) is marked with a first ending bracket and a second ending bracket. The dynamics are marked *mf* (mezzo-forte) for all instruments.

C

Slightly faster ♩=90

18

S. *f* Fly _____

A. *f* Fly _____

T. *f* Fly _____

B. _____

Tpt. 1 *ff* **C** *f*

Tpt. 2 *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff*

Tbn. 3 *ff* *f*

The musical score is for a vocal soloist quartet and a brass section. The vocal parts (Soprano, Alto, Tenor, Bass) are in 5/4 time, with a key signature of one sharp (F#). They enter at measure 18 with a forte (f) dynamic and a melodic line. The brass section (Trumpets 1 & 2, Trombones 1, 2, & 3) is in 5/4 time, with a key signature of one sharp. They enter at measure 18 with a fortissimo (ff) dynamic and a melodic line. The score includes a rehearsal mark 'C' and a tempo change 'Slightly faster ♩=90'.

[illegible]

D

35

S. *f* en-viousTime Till thou run out thy race thy race, Thy race Thy

A. *f* en-viousTime Till thou run out thy race, Thy race, Thy race Thy

T. *f* en-viousTime Till thou run out Till thy run out thy race thy

B. *f* en-viousTime Till thou run out Till thy run out thy race

D

Tpt. 1 *p* *f*

Tpt. 2 *f* *p* *f*

Tbn. 1 *f* *p* *f*

Tbn. 2 *f* *p* *f*

Tbn. 3 *f* *p* *f*

E

43 *cresc.* *ff*

S. race____ Thy race____ till thou run out thy race:

A. *cresc.* *ff*
race Thy race____ till thou run out thy race:

T. *cresc.* *ff* *f*
race____ thy race____ till thou run out thy race: Call____ on____ the____ la -

B. *cresc.* *ff* *f*
____ thy race____ till thou run out thy race: Call on the

E

Tpt. 1 *ff* *f* con sord.

Tpt. 2 *ff* *f* con sord.

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

Tbn. 3 *ff* *f*

52

S. *mf* Whose_____ speed_

A. *mf* Whose

T. *cresc.* *ff*
- zy_____ lea - den - step - ping Hours

B. *cresc.* *ff*
la - zy lea - den - step - ping Hours

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff* *mp*

Tbn. 3 *ff* *mp*

The musical score is for page 52 of a piece. It features four vocal parts (Soprano, Alto, Tenor, Bass) and three brass parts (Trumpets 1 & 2, Trombones 1, 2, & 3). The vocal parts have lyrics: 'Whose_____ speed_' for Soprano, 'Whose' for Alto, and '- zy_____ lea - den - step - ping Hours' for Tenor and Bass. The brass parts are marked with dynamics: *ff* (fortissimo) for most of the section, and *mp* (mezzo-piano) for the final measures of the Trombone 2 and 3 parts. The score includes various musical notations such as notes, rests, and slurs.

60

S. *f* **F** *ff*
 — is — but — the — hea - vy plum - met's pace. And glut thy -self

A. *f* *ff*
 speed is but the hea - vy plum - met's pace. And glut thy -self

T. *ff*
 And glut thy -self

B. *div. ff*
 And glut thy -self

Tpt. 1 *senza sord.* *mp* *mf* *f*

Tpt. 2 *senza sord.* *mp* *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *f*

70

S. _____ with what thy womb de - vours,

A. _____ with what thy womb de - vours, *p* Which is no

T. _____ with what thy womb de - vours,

B. _____ with what thy womb de - vours,

unis.

Tpt. 1 *f* *ff* *p* *pp*

Tpt. 2 *f* *ff* *p* *pp*

Tbn. 1 *f* *ff* *ff* *p*

Tbn. 2 *f* *ff* *p*

Tbn. 3 *f* *ff* *p*

G

Semi Chorus
Sopranos and Altos

Adagio $\text{♩} = 60$
mp

81

S.Ch.(H)

S.Ch. (L)

A.

more than what is false and vain_____

T.

p

And mere - ly mor - tal dross.

Semi Chorus
Tenors and Basses

G

Tpt. 1

pp < *pp* < *pp* *p*

Tpt. 2

pp < *pp* < *pp* *p*

Tbn. 1

Tbn. 2

Tbn. 3

92 *poco a poco cresc.*

S.Ch.(H) *mf* *f*
 loss, So lit-tle is thy gain! So lit - tle is our loss, So lit-tle is thy gain! So lit - tle is our loss, So

S.Ch. (L) *mp* *poco a poco cresc.* *mf* *f*
 So lit - tle is thy gain! So lit-tle is our loss, So lit - tle is thy gain! So lit -

S. *mf* *poco a poco cresc.*
 So lit-tle is our loss,

A. *f* *poco a poco cresc.*
 So

T. *mf* *poco a poco cresc.*
 So lit - tle is our loss,

B. *f* *poco a poco cresc.*
 So lit -

Tpt. 1

Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *pp* *f*

Tbn. 3 *pp* *f*

H

Allegro ♩=80

101

S.Ch.(H) *ff* *p*
lit - tle is thy gain! So lit - tle is our loss, So lit - tle is thy gain!

S.Ch. (L) *ff* *sub.p*
- tle is thy gain! So lit - tle is our loss, So lit - tle is thy gain!

S. *ff*
So lit - tle is our loss,

A. *ff* *mf*
lit - tle is thy gain! So lit - tle is our loss, For when as each thing bad

T. *ff* *mf*
So lit - tle is our loss, For when as each thing bad

B. *ff* *div. mf*
- tle is thy gain! So lit - tle is our loss, For when as each thing bad

Allegro ♩=80

H

Tpt. 1 *f*

Tpt. 2 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

109

S. *f* *cresc.* *ff* *mf*
And, last of all thy gree - dy self con sumed, thy gree - dy self con -

A. *cresc.* *ff* *mf*
thou hast en - tombed thy gree - dy self con sumed, thy gree - dy self con -

T. *cresc.* *ff* *mf*
thou hast en - tombed thy gree - dy self con sumed, thy gree - dy self con -

B. *cresc.* *ff* *mf*
thou hast en - tombed thy gree - dy self con sumed, thy gree - dy self con -

Tpt. 1 *f*

Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

115

S. *mp* *p*
sumed,___ thy self con - sumed___ Then all e - ter - ni - ty shall greet our bliss

A. *mp* *p*
sumed,___ thy self con - sumed___ Then all e - ter - ni - ty shall greet our bliss

T. *mp* *p*
sumed___ thy self con - sumed___ Then all e - ter - ni - ty shall greet our bliss

B. *mp* *p*
sumed___ thy self con - sumed___ Then all e - ter - ni - ty shall greet our bliss

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1

Tbn. 2 *mf*

Tbn. 3 *mf*

121

S. *mf*
With an in - di - vi - dual kiss,

A. *mf*
With an in - di - vi - dual kiss,

T. *mf*
With an in - di - vi - dual kiss,

B. *mf*
With an in - di - vi - dual kiss,

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

I

130 Adagio $\text{♩} = 48$

S. *mf cresc.*
And per -

A. *p cresc* *mf* *mf cresc.*
When e - very-thing that is sin - cere-ly good And

T. *p* *mf cresc.*
And joy____ shall o-ver-take us as a flood And per - fect

B. *p* *cresc.* *mf*
And joy, and joy shall o-ver-take us as a flood When e - very-thing that is sin - cere-ly good And

I

Adagio $\text{♩} = 48$

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

J

136 **Slower** $\text{♩} = 42$

S. *f* *pp* *cresc.* *mf*
 - fect-ly di - vine, and Love, shall e - ver shine

A. *f* *pp* *cresc.* *mf*
 per-fect-ly di - vine and Peace, and Love, shall e - ver shine

T. *f* *pp* *cresc.* *mf*
 ly di - vine, With Truth, and - Peace, and Love, Shall e - ver shine

B. *cresc.* *f* *pp* *mf*
 per-fect-ly di - vine With Truth, and Peace, and Love, shall e - ver shine

J

Slower $\text{♩} = 42$

Tpt. 1 *pp* *cresc.* *mf*

Tpt. 2 *pp* *cresc.* *mf*

Tbn. 1 *pp* *cresc.* *mf*

Tbn. 2 *pp* *cresc.* *mf*

Tbn. 3 *pp* *cresc.* *mf*

K

143

S. 

A. 

T. 

B. 

K

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Tbn. 3 

L

Allegro ♩=80

147

S. 

A. 
Of him,

T. 

B. 
A - bout the su - preme throne

L

Allegro ♩=80

Tpt. 1 
f *mf*

Tpt. 2 
f

Tbn. 1 
f *mf*

Tbn. 2 
mf

Tbn. 3 
f

153

S. 

A. 
to whose hap - py ma - king sight a - lone

T. 
When once _____ our heaven - ly - gui - ded

B. 

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Tbn. 3 

M

162

S. *ff*
Then, all this earth ly- gross-ness quit_____ At -tired with stars we shall for - e -ver

A. *ff* Div.
Then, all this earth ly- gross-ness quit_____ At -tired with stars we shall for - e -ver

T. *ff*
soul shall climb, Then, all this earth ly- gross-ness quit_____ At -tired with stars we shall for - e -ver

B. *ff*
Then, all this earth ly- gross-ness quit_____ At -tired with stars we shall for - e -ver

M

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *f ff*

174

N

S. *f* sit _____ Tri-um-phing o - ver Death, and Chance, and thee, O Time *f* Tri - um - phing o - ver

A. *f* sit _____ Tri-um-phing o - ver Death, and Chance, and thee, O Time!

T. *f* sit _____ Tri-um-phing o - ver Death, and Chance, and

B. *f* sit _____ Tri - um - phing

N

Tpt. 1 *f* *f*

Tpt. 2 *f* *f* *f*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

O

Semi Chorus
Sopranos and AltosAdagio $\text{♩}=60$ *pp*

So lit -

180

S.Ch.(H)

S.Ch. (L)

S.

A.

T.

B.

cresc.

ff

Death, and Chance, and thee, O Time!_____

Tri - um - phing o - ver Death, and Chance, and thee, O Time!_____

thee, O Time! Tri - um - phing o - ver Death, and Chance, and thee, O Time!_____

o - ver Death, and Chance, and thee, O Time!_____

O

Adagio $\text{♩}=60$

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

f

ff

f

ff

f

ff

187

S.Ch.(H) *mf*, *p* *pp*

- tle is our loss, So lit - tle is thy gain! So lit - tle is our loss, So lit - tle is thy gain!

S.Ch. (L) *pp* *mf* *p* *pp*

So lit - tle is thy gain! So lit - tle is our loss, So lit - tle is thy gain!

S.

A.

T.

B.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

The musical score is for page 24, measures 187-194. It features a vocal ensemble and a brass section. The vocal parts are Soprano Chorus (High and Low), Soprano, Alto, Tenor, and Bass. The instrumental parts are Trumpets 1 & 2, and Trombones 1, 2, & 3. The vocal parts have lyrics and dynamic markings. The instrumental parts are currently silent.

P**Allegro** ♩ = 68**Lontano**

195

Score for Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, and Tbn. 3, measures 195 to 200.

Measures 195-200 show a dynamic progression from *f* to *poco dim.* to *mp* to *f*. The tempo is marked **Allegro** (♩ = 68) and the mood is **Lontano**.

Measures 195-200 show a dynamic progression from *f* to *poco dim.* to *mp* to *f*. The tempo is marked **Allegro** (♩ = 68) and the mood is **Lontano**.



201

Score for Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, and Tbn. 3, measures 201 to 206.

Measures 201-206 show a dynamic progression from *p* to *poco dim.* to *sub.f*. The tempo is marked **Allegro** (♩ = 68) and the mood is **Lontano**.

Measures 201-206 show a dynamic progression from *p* to *poco dim.* to *sub.f*. The tempo is marked **Allegro** (♩ = 68) and the mood is **Lontano**.

206

Tpt. 1

mp < > *p* *p* < > *pp* *pp* < >

Tpt. 2

mp < > *p* *p* < > *pp* *pp* < >

Tbn. 1

mp < > *p* *p* < > *pp* *pp* < >

Tbn. 2

mp < > *p* *p* < > *pp* *pp* < >

Tbn. 3

mp < > *p* *p* < > *pp* *pp* < >

David Bentley

Symphony:

Traveller, there is no path

David Bentley
Symphony:
Traveller, there is no path
(2018)

Orchestra:

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B flat
Bass Clarinet in B flat
2 Bassoons
4 Horns in F
3 Trumpets in B flat
3 Trombones
Tuba
Timpani
Percussion (3 players)
Crotales, Vibraphone, Glockenspiel, Tubular Bells
Harp
Strings

SCORE in C

Duration ca. 23 minutes

Caminante no hay Camino

Caminante, son tus huellas
el camino y nada más;
Caminante, no hay camino,
se hace camino al andar.

Traveller, there is no path

*Traveller, the only path
Is your footprints and no other;
Traveller, there is no path,
You make the path by walking.*

(Antonio Machado)

♩=76

Symphony - *Traveller, there is no Path*

DAVID BENTLEY

Piccolo

Flute 1. 2.

Oboe 1. 2.

Clarinet in B \flat 1. 2.

Bass Clarinet in B \flat

Bassoon 1. 2.

Horn in F 1. 2

Horn in F 3. 4

Trumpet in B \flat 1. 2

Trumpet B \flat in 3.

Trombone 1. 2

Trombone 3

Tuba

Timpani

Tubular Bells

Vibraphone

Harp

Moderato
♩ = 76
pizz. [non-div.]

Violin 1

Violin 2

Viola

Cellos div.

Double Bass

[illegible]

B

Faster

♩ = 76

17

Picc. *mf* *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *f*

Cl. 1, 2 *mf* *f*

B. Cl. *p* *f* *f* *p*

Bsn. 1, 2

Hn. 1 *mf* *f* *f* *p*

Hn. 2 *mf* *f* *mp* *p*

Hn. 3 *f* *p*

Hn. 4 *mf* *f* *mf* *p*

Tpt. 1, 2 *f*

Tpt. 3 *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Tba. *p* *f*

B

Faster

♩ = 76

Vln. 1 arco div. unis. pizz.

Vln. 2 arco div. pizz.

Vla. *p* *f* pizz.

Cello div. arco unis. pizz.

Db. arco pizz.

f

27

Picc. *pp sub.*

Fl. 1. 2 *pp sub.*

Cl. 1. 2. *p*

B. Cl. *p*

Hn. 1. 2 *pp* *mf*

Glock. *p* *mf*

Vib. *pp* *p* *mf*

Hp. *ppp* *p* *mf* *lv.* *lv.*

[E♭ F♯ G♯ A♯
B♯ C♯ D♯]

B♭

D♯

F♯

arco

Vln. 1 *p* *pp* *ppp* *p*

Vln. 2 *ppp* *p*

Vla. *pp* *ppp* *p*

Cello *p* *p*

arco div.

arco div.

47

Hn. 1, 2

1.

mf

2.

Timp.

mf

mf

f

Vln. 1

cresc.

f

mp

8va

Vln. 2

cresc.

f

mp

Vla.

cresc.

f

mp

f

Cello

div.

f

arco

f



54

Picc.

f

Cl. 1, 2

f

Bsn. 1, 2

f

f

Tpt. 1, 2

mp

f

Tbn. 1, 2

1.

mf

f

2.

mf

Tbn. 3

mf

f

Tba.

f

mf

f

Timp.

mf

Vln. 1

f

div

f

Vln. 2

f

div

f

Vla.

div.

unis. pizz.

div. arco

Cello

div.

mf

f

f

61 7

Fl. 1, 2 F a 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Tba.

F

Vln. 1 pizz. arco

Vln. 2 pizz. arco unis.

Vla. pizz. arco

Cello unis. pizz. arco pizz. arco

Db. (pizz.) arco pizz.

[illegible]

Broader (Quavers in the new tempo= triplet crotchets after preceding Rit.)
♩=66

[illegible]

Broader (Quavers in the new tempo= triplet crotchets after preceding Rit.)
♩=66

85

Fl. 1

pp *mf*

Ob. 1, 2

1. *mf*

Cl. 1, 2

B. Cl.

p

Bsn. 1, 2

mp

Hn. 1, 2

2. *f*

a 2

Hn. 3, 4

4. *f*

Hp.

f

E \flat
D \sharp

Vln. 1

mp *f*

Vln. 2

f

Vla.

f

Cello

f

Db.

f

unis. pizz. *f*

unis. pizz. *f*

unis. *f*

91

Picc. *pp* *mp*

Fl. 1.2 *pp*

Cl. 1.2 *mf* *pp < mf*

Bsn. 1.2 *mf*

Hn. 1.2 *mf* *mp*

Hn. 3.4 *mp*

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *div.* *arco con sord. unis.*

Cello *p* *mf*

pizz. *con sord. arco*

11

97

Picc.

Fl. 1.2

Vln. 1 *ppp* *mf* *pp*

Vln. 2 *ppp* *mf* *pp*

Vla. *arco con sord.* *div.* *pp* *mf* *pp*

Cello *mf* *pp*

unis.

104

Vln. 1 *mf* *p* *f* *pp* *mp*

Vln. 2 *mf* *p* *f* *pp*

Vla. *mf* *p* *f* *pp*

Cello *p* *f* *p* *f* *pp*

div. unis.

V



110

Picc. *f*

Hn. 1, 2 *mf* *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *mf* *ff*

Tba. *ff*

Vln. 1 *p* *mf* *f*

Vln. 2 *p* *p* *mf* *f*

Vla. *p* *p* *mf* *f*

Cello *p* *p* *mf* *f*

Cello div. *p* *p* *mf* *f*

Db. *p* *f*

arco

div.

non div.

117

Picc. *ff*

Fl. 1. 2 *ff*

Ob. 1. 2 *ff*

Cl. 1. 2 *f*

Bsn. 1. 2 *ff*

Hn. 1. 2 *f*

Hn. 3. 4 *f*

Tpt. 1. 2 *f*

Tpt. 3. *f*

Tbn. 1. 2 *f*

Tbn. 3. *f*

Tba. *ff*

Glock. *ff*

Vib. *ff*

Hp. *ff*

[E^b F^b G^b A^b
B^b C^b D^b]

[E^b F^b G^b A^b
B^b C^b D^b]

B^b

senza sord.

Vln. 1 *ff*

Vln. 2 *f*

Vla. *ff*

Cello div. *ff*

Db. *ff*

div. a 3

124 **K**

Picc. *ff* *pp* *p*

Fl. 1. 2 *ff* *f* 1.

Ob. 1. 2 *ff* *mf* *f* 1.

Cl. 1. 2 *ff* *ff*

B. Cl. *ff*

Bsn. 1. 2 *ff* *mf* *p* 1. 2 2

Hn. 1. 2 *ff* *pp* *f* *p* 1. 2 2 2 2 2 2 2 2

Hn. 3. 4 *ff*

Tpt. 1. 2 *ff*

Tpt. 3. *ff*

Tbn. 1. 2 *ff*

Tbn. 3. *ff*

Tba. *ff*

Vln. 1 *ff* *p* 2 *mp*

Vln. 2 *ff* *pp* 1 solo 2 *p* *mf* *mp* tutti div. *p* *mf* *mp*

Vla. *ff* *pp* 1 sola 2 *p* *mf* *mp* tutte *p* *mf* *mp*

Cello *ff* *pp* 2 soli *mp* tutti

Db. *ff*

L

Slightly faster
♩=72

15

131

Picc. *pp* *mf* *ff*

Fl. 1, 2 *p* *f* *p*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mf*

Hn. 4 *p* *mf*

Tbn. 1, 2 *pp* *mf* *p* *mf*

Tbn. 3 *pp* *mf* *p* *mf*

Hp. [E♭ F♯ G♯ A♭ B♭ C♯ D♯] E♯ B♯ *pp* *f* *p*

L

Slightly faster
♩=72

Vln. 1 *f cresc.* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Cello *mf* *f* *ff* div. *pp* *mf* *p* *mf*

M

Allegro Moderato

♩=100

Fl. 1.2

M

Allegro Moderato

♩=100

The first system of the musical score includes parts for Horns 1 & 2, Horns 3 & 4, Violins 1 & 2, Viola, Cello, Double Bass, and Double Bassoon. The Horns 1 & 2 part features a melodic line starting on a whole note, marked with a forte (*f*) dynamic and a breath mark. The Violins 1 & 2 parts have a melodic line starting on a whole note, marked with a forte (*f*) dynamic and a breath mark. The Viola part has a melodic line starting on a whole note, marked with a forte (*f*) dynamic and a breath mark. The Cello and Double Bass parts have a melodic line starting on a whole note, marked with a forte (*f*) dynamic and a breath mark. The Double Bassoon part has a melodic line starting on a whole note, marked with a forte (*f*) dynamic and a breath mark. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamics.

165

Fl. 1. 2

ff

Ob. 1. 2

ff

Cl. 1. 2

ff

B. Cl.

ff

Bsn. 1. 2

ff

Timp.

ff

Vln. 1

div.

ff

Vln. 2

ff

Vla.

ff

Cello

ff

Db.

ff

This musical score page contains measures 165 through 168. The woodwind section (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, and Bassoon 1 & 2) and the string section (Violins 1 & 2, Viola, Cello, and Double Bass) all play a rhythmic pattern of eighth notes, starting with a forte (ff) dynamic. The woodwinds have various articulations, including accents and slurs. The percussion section (Timpani) plays a similar eighth-note pattern, also starting with a forte (ff) dynamic. The key signature has one sharp (F#), and the time signature is 4/4. The page number 18 is in the top left corner, and the measure number 165 is above the first staff.

[illegible]

Q

Allegro

♩=112

a 2

1.

2.

21

188

Fl. 1. 2

Ob. 1. 2

Cl. 1. 2

Bsn. 1. 2

Hn. 1. 2

Hn. 3. 4

Tpt. 1. 2

p *mf* *sub. p* *mf* *f*

p *mf* *f*

p *mf* *f*

mf *f*

p *mf* *f*

pp *mf*

p *sub. p* *p* *f*

Q

Allegro

♩=112

Vln. 1

Vln. 2

Vla.

Cello

Db.

unis.

unis.

mf

unis.

R

22 200

Cl. 1. 2. *a 2*

Bsn. 1. 2. *f* *a 2*

Hn. 1. 2. *a 2*

Hn. 3. 4. *3.* *mf*

Tpt. 1. 2. *con sord.* *f* *a 2*

Tbn. 3. *f*

Vln. 1. *f*

Vln. 2. *f*

Vla. *f*

Cello div. *f*

Db. *f*

R

207

Fl. 1. 2. *f*

Ob. 1. 2. *f* *a 2*

Cl. 1. 2. *f*

Hn. 1. 2. *p*

Hn. 3. 4. *p* *mp*

Vln. 1. *p* *mf*

Vln. 2. *p* *pp*

Vla. *mf* *p*

Cello div. *p* *mf*

212 1.

Ob. 1. 2. *mf* *f*

Cl. 1. 2. 1. *mf* *f*

Hn. 1. *f*

Hn. 2. *f*

Hn. 3. *f*

Hn. 4. *f*

Tpt. 1. 2. senza sord. *f* a 2 *f*

Tpt. 3. senza sord. *f* *f*

Tbn. 1. 2. *f* 2 *f*

Tbn. 3. *f*

Tba. *f* *f*

Vln. 1. *mp* *mf* *p*

Vln. 2.

Vla.

Cello. *mp* *mf* *p*

Db.

Detailed description of the musical score: The score is for a full orchestra. Measures 212-219 are shown. Oboe 1 & 2 and Clarinet 1 & 2 have melodic lines starting in measure 212. Horns 1-4 and Trombone 1 & 2 have sustained notes. Trumpets 1 & 2 and Trombone 3 have melodic lines starting in measure 214. Tuba has a melodic line starting in measure 214. Violin 1 and Cello have a rhythmic pattern of eighth notes. The score ends in measure 219 with a final chord.

222

Cl. 1. 2.

mf

Crot.

f

Glock.

f

Vib.

f

Hp.

[E^b F^b G^b A^b
B^b C^b D^b]

f

Vln. 1

pp *mf* *f* *f*

S

Vln. 2

mp *f* *p cresc.* *f* *f*

Vla.

mp *f* *p* *f* *f*

Cello

mp *f* *p* *f* *mf* *f*

Db.

mp *f* *p* *mf* *f*

231 25

Cl. 1, 2 *p* *f* *p*

Hn. 1, 2 *p* *f* *p*

Hn. 3, 4 *p* *f* *p*

Crot. *p* *f*

Glock. *p* *f*

Vib. *p* *f*

Hp. *p* *E♭* *C♯* *G♯* *C♯* *L.v.*

Vln. 1 *f* *8va*

Vln. 2 *f*

Vla. *f* *mp*

Cello *mf* *f* *mp*

Db. *mf* *f* *mf*

[illegible]

[illegible]

The musical score for 'T' is written for five instruments: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The Violin 1 and Violin 2 parts are in treble clef, while the Viola, Cello, and Double Bass parts are in bass clef. The Viola part begins with a half note G2, followed by a series of eighth and sixteenth notes. The Cello and Double Bass parts also begin with a half note G2, followed by a series of eighth and sixteenth notes. The Double Bass part includes a 'pizz.' (pizzicato) marking. The score includes dynamic markings such as *mf* (mezzo-forte) and *pizz.* (pizzicato). The score is divided into measures by vertical bar lines. The Violin 1 and Violin 2 parts are in treble clef, while the Viola, Cello, and Double Bass parts are in bass clef. The Viola part begins with a half note G2, followed by a series of eighth and sixteenth notes. The Cello and Double Bass parts also begin with a half note G2, followed by a series of eighth and sixteenth notes. The Double Bass part includes a 'pizz.' (pizzicato) marking. The score includes dynamic markings such as *mf* (mezzo-forte) and *pizz.* (pizzicato).

U

28

267

V

Score for woodwinds and percussion:

Picc. (Piccolo): *f*

Fl. 1 (Flute 1): *f*

Ob. 1, 2 (Oboe 1, 2): *f*

Bsn. 1, 2 (Bassoon 1, 2): *mf*

Hn. 1 (Horn 1): *f*

Hn. 2 (Horn 2): *f*

Hn. 3 (Horn 3): *f*

Hn. 4 (Horn 4): *f*

Tpt. 1, 2 (Trumpet 1, 2): *f*, *p*, *f*

Tpt. 3 (Trumpet 3): *f*, *p*, *f*

Tbn. 1, 2 (Trombone 1, 2): *f*, *f*, *p*, *f*

Tbn. 3 (Trombone 3): *f*

Tba. (Tuba): *f*, *p*, *f*

Timp. (Timpani): *mf*

U

V

Score for strings:

Vln. 1 (Violin 1): *pizz.*, *arco*, *f*

Vln. 2 (Violin 2): *pizz.*, *arco*, *f*

Vla. (Viola): *pizz.*, *arco*, *f*

Cello: *pizz.*, *arco*, *f*, *ff*

Db. (Double Bass): *pizz.*, *arco*, *f*

W**Faster** $\text{♩} = 64$

29

279

Picc. *mp*

Fl. 1 *mf* *mp* *f*

Fl. 2 *mf*

Ob. 1, 2 *mf* *mf*

Bsn. 1, 2

Hn. 1, 2 *f* *a 2*

Hn. 3, 4 *f* *a 2*

Tpt. 1, 2 *mf* *p* *f*

Tbn. 1, 2 *mf* *p*

Tbn. 3 *mf* *p*

Tba. *mf* *p*

Hp. *mf* *mf*

[E \flat F \sharp G \flat A \flat
B \flat C \sharp D \sharp]

W**Faster** $\text{♩} = 64$

Vln. 1 *pp* *p* *p* *cresc.*

Vln. 2 *pp* *p* *p* *cresc.*

Vla. *pp* *p* *p* *cresc.*

Cello *pp* *p* *p*

X



Y

 $\delta = 72$

304 $\text{♩} = 12$

B. Cl. *f*

Hn. 1 *f* *mf cresc.*

Hn. 2 *f* *mf cresc.*

Hn. 3 *f* *mf cresc.*

Hn. 4 *f* *mf cresc.*

Tba. *f* *mf cresc.*

Tub. B. *f*

Y

Y

 $d = 72$

Z

320 31

Picc. *p* *mf*

Fl. 1, 2 *p* *mf*

B. Cl. *ff* *pp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tba. *ff*

Glock. *mf* *p* *cresc.* *f*

Vib. *mf* *cresc.* *f*

Hp. *mf* *p* *cresc.* *f*

[E♭ F♯ G♯ A♭
B♭ C♯ D♭]

D♯ A♯ F♯ G♯ B♯ F♯ E♯ D♭ F♯ E♭ D♯

Z

Vln. 1 *p* *pp* *p* *f*

Vln. 2 *p* *pp* *p* *f*

Vla. *pizz. div.* *p*

Cello

AA

Slightly Faster
♩ = 76

32

336 a 2

Cl. 1. 2. *f* *f* *p*

B. Cl. *f* *p*

Bsn. 1. 2. *f* *p*

Hn. 1. *mp* *f* *pp*

Hn. 2. *mp* *f* *pp*

Glock. *mf* *pp*

Hp. *mf* *pp*

[E♭ F♯ G♯ A♯
B♭ C♯ D♯]

AA

Slightly Faster
♩ = 76

Vln. 1. *f* *pp* *mf*

Vln. 2. *f* *pp* *mf*

Vla. *f* *mp* *cresc.* *f*

Cello *f* *p*

353

Picc. *mf* 1. *mf* 1.

Fl. 1. 2. *mf* *mf*

Cl. 1. 2. *mf* 2. *f* 1.

B. Cl. *mf*

Vib. *mp*

Hp. *mf* *f* *E♭ A♯*

[E♭ F♯ G♯ A♯
B♭ C♯ D♯]

Vln. 1. *mf* (unis.) pizz. non div.

Vln. 2. *mf* (unis.) pizz. non div.

Vla. *mf* div. pizz.

Cello *mp* *mf*

368

Picc. *ff*

Fl. 1, 2 *ff* *p*

Ob. 1, 2 *f*

Cl. 1, 2 *f* *p*

B. Cl. *mf*

Vib. *f* *ff*

Hp. *f* *p* *ff* *f* *7* *D#*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *mf* *espr*

Cello *f* *pizz.*

Db. *mf*

378

Fl. 1, 2

Cl. 1, 2 *p*

B. Cl. *p*

Hn. 1, 2 *p*

Hp. *f* *7* *p* *F# Bb* *F# D# Bb C#* *C#* *D#* *G# C#*

Vln. 1 *arco* *mf* *pp* *arco* *mf*

Vln. 2 *mf*

Vla. *p* *p*

Cello *mf*

Db. *p*

39/

Fl. 1. 2

Ob. 1. 2

Cl. 1. 2

B. Cl.

Bsn. 1. 2

Hn. 1. 2

Hn. 3. 4

Tpt. 1. 2

Hp.

p

pp

mf

mf

mf

1.

1.v.

C₄

Vln. 1

Vln. 2

Vla.

Cello

con sord.

ppp

con sord.

ppp

div.

pp

p

senza sord. pizz.

mf

senza sord. pizz.

mf

mf

404

Picc. *p*

Fl. 1.2

Ob. 1.2 1. *p* 2. *f* 7 1. *f* 2.

Cl. 1.2 *p*

Bsn. 1.2

Hn. 1.2 2. *p* *mf* *f* *f*

Hn. 3.4 *p* *f* *f*

Tpt. 1.2 2. *mf* *f* *f*

Tba. *pp* *mf* *f*

Hp.

Vla. *p*



DD

418

Ob. 1.2

Cl. 1.2 *f* 2. *mp* *pp* *mp* *mf*

Hn. 1.2 *f*

Hn. 3.4

Tpt. 1.2 *f* *p*

Tpt. 3. *f* *p*

Tba. *f* *p*

Vln. 1 arco *pp* *p* *pp* *cresc.* *mp* *pp sub.* div.

Vln. 2 arco *pp* *p* *pp* *mf*

36

432

Vln. 1

div.

pp

f

pp sub.

cresc.

p

unis.

Vln. 2

pp

f

pp

cresc.

p

unis.

Vla.

div.

pp

f

pp

cresc.

p

unis.

Cello

pp

f

p

cresc.

p

Db.

arco

pp

f

p

fp

=

EE

449

accel.

Allegro Molto

$\text{♩} = 80$

Picc.

a 2

pp

Fl. 1. 2

p

Ob. 1. 2

1.

2.

pp

pp

pp

Hp.

l.v.

mf

A \flat
B \natural D \flat

EE

accel.

Allegro Molto

$\text{♩} = 80$

Vln. 1

fp

fp

sub. pp

p

p

Vln. 2

fp

pp

p

Vla.

p

Cello

p

Db.

pp

pp

[illegible]

483

Picc. *fp fp pp cresc. p*

Fl. 1. *fp pp cresc. p*

Fl. 2. *fp fp pp cresc. p*

Ob. 1. 2. *mf*

Cl. 1. 2. *ff p f*

B. Cl. *ff*

Bsn. 1. 2. *ff*

Hn. 1. *ff*

Hn. 2. *ff*

Hn. 3. *ff*

Hn. 4. *ff*

Tpt. 1. 2. *f*

Tbn. 1. 2. *ff*

Tbn. 3. *ff*

Tba. *ff*

Timp. *cresc. ff*

FF

Vln. 1. *fp f fp pp cresc. p cresc. f*

Vln. 2. *ff f fp pp cresc. p cresc. mf f*

Vla. *ff fp pp cresc. div. p cresc.*

Cello div. *ff f*

Db. *ff sub. pp cresc. p cresc. mf f*

[illegible]

GG

Allegro Molto

$\text{♩} = 80$

40

517

Score for the first system, measures 517-520. The instruments and their parts are:

- Picc. (Piccolo): *ff* (fortissimo), playing a rapid sixteenth-note scale.
- Fl. 1, 2 (Flutes): *ff*, playing a rapid sixteenth-note scale.
- Ob. 1, 2 (Oboes): *ff*, playing a rapid sixteenth-note scale.
- Cl. 1, 2 (Clarinets): *ff*, playing a rapid sixteenth-note scale.
- B. Cl. (Bass Clarinet): *ff*, playing a rapid sixteenth-note scale.
- Bsn. 1, 2 (Bassoons): *ff*, playing a rapid sixteenth-note scale.
- Hn. 1 (Horn 1): *ff*, playing a rapid sixteenth-note scale.
- Hn. 2 (Horn 2): *ff*, playing a rapid sixteenth-note scale.
- Hn. 3 (Horn 3): *ff*, playing a rapid sixteenth-note scale.
- Hn. 4 (Horn 4): *ff*, playing a rapid sixteenth-note scale.
- Tpt. 1, 2 (Trumpets): *ff*, playing a rapid sixteenth-note scale.
- Tpt. 3 (Trumpet): *ff*, playing a rapid sixteenth-note scale.
- Tbn. 1, 2 (Trombones): *ff*, playing a rapid sixteenth-note scale.
- Tbn. 3 (Trombone): *ff*, playing a rapid sixteenth-note scale.
- Tba. (Tuba): *ff*, playing a rapid sixteenth-note scale.
- Timp. (Timpani): *ff*, playing a rapid sixteenth-note scale.
- Hp. (Harp): *ff*, playing a rapid sixteenth-note scale. The harp part includes a glissando (gliss.) and a 2-measure rest.

GG

Allegro Molto

$\text{♩} = 80$

Score for the second system, measures 521-524. The instruments and their parts are:

- Vln. 1 (Violin 1): *ff*, playing a rapid sixteenth-note scale.
- Vln. 2 (Violin 2): *ff*, playing a rapid sixteenth-note scale.
- Vla. (Viola): *ff*, playing a rapid sixteenth-note scale.
- Cello div. (Cello): *ff*, playing a rapid sixteenth-note scale.
- Db. (Double Bass): *ff*, playing a rapid sixteenth-note scale.

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The page is numbered 524 in the top left corner. The instruments listed on the left are: Picc., Fl. 1. 2, Ob. 1. 2, Cl. 1. 2, B. Cl., Bsn. 1. 2, Hn. 1. 2, Hn. 3. 4, Tpt. 1. 2, Tpt. 3., Tbn. 1. 2, Tbn. 3., Tbn., Timp., Hp., Vln. 1, Vln. 2, Vla., Cello div., and Db. The score includes musical notation, dynamics (e.g., ff, f, p), and a rehearsal mark 524. The music is written for a large orchestra, with multiple staves for each instrument. The page is numbered 41 in the top right corner.

[illegible]

532 43

Picc. *f* *dim.* *mf* *dim.* *p* *dim.*

Fl. 1, 2 *f* *dim.* *mf* *dim.* *p* *dim.*

Ob. 1, 2 *f* *dim.* *mf* *dim.* *p* *dim.*

Cl. 1, 2 *f* *dim.* *mf* *dim.* *p* *dim.*

B. Cl. *f* *dim.* *mf* *dim.* *p* *dim.*

Bsn. 1, 2 *f* *dim.* *mf* *dim.* *p* *dim.*

Hn. 1, 2 *f* *dim.* *mf* *dim.* *p* *dim.*

Hn. 3, 4 *f* *dim.* *mf* *dim.* *p* *dim.*

Tpt. 1, 2 *f* *dim.* *mf* *dim.* *p* *dim.*

Tpt. 3 *f* *dim.* *mf* *dim.* *p* *dim.*

Tbn. 1, 2 *f* *dim.* *mf* *dim.* *p* *dim.*

Tbn. 3 *f* *dim.* *mf* *dim.* *p* *dim.*

Tba. *f* *dim.* *mf* *dim.* *p* *dim.*

Timp. *f* *dim.* *mf* *dim.* *p* *dim.*

Glock. *f* *dim.* *mf* *dim.* *p* *dim.*

Vib. *f* *dim.* *mf* *dim.* *p* *dim.*

Hp. *f* *dim.* *mf* *dim.* *p* *dim.*

Vln. 1 *f* *dim.* *mf* *dim.* *p* *dim.*

Vln. 2 *f* *dim.* *mf* *dim.* *p* *dim.*

Vla. *f* *dim.* *mf* *dim.* *p* *dim.*

Cello div. *f* *dim.* *mf* *dim.* *p* *dim.*

Db. *f* *dim.* *mf* *dim.* *p* *dim.*

545

Picc. *pp* *p* *f*

Fl. 1. 2 *p* *f*

Ob. 1. 2

Cl. 1. 2

Hn. 1. 2 *pp*

Hn. 3. 4 *pp*

Timp. *pp*

Vib. *

Hp. *pp* *8va* G^b C^b

Vln. 1 (8) *pp* *div.* *unis.* *8va* *div.*

Vln. 2 *pp* *pp*

Vla. *pp* *div.*

Cello div. *pp*

Db. *pp*

561 45

Picc. *mf* *f* *p* *pp* *dim.*

Fl. 1, 2 *f* *mf* *p* *pp* *dim.*

Vln. 1 *dim.*

Vln. 2 *dim.*

Vla. *dim.*

Cello div. *dim.*

Db. *dim.*



HH

Andante
♩=70

575

Picc. *pppp*

Fl. 1, 2 *pp* *dim.* *pppp*

Hn. 1 *mf*

Hn. 2 *mp* *pp*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

HH

Andante
♩=70

Vln. 1 *pppp*

Vln. 2 *pppp*

Vla. *pppp*

Cello div. *pppp* *3*

Db. *pppp*

II

Adagio

♩=60

593

B. Cl. *pp* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *pp*

Hn. 4 *pp*

Tba. *p*

II

Adagio

♩=60

Vln. 1 *mf* *div.* *unis.*

Vln. 2 *mf* *div.*

Vla. *mf* *div.* *unis.*



605

Fl. 1. 2 *pp* *mf* *f* *p* *mf*

Cl. 1. 2 *mp* *f* *mp*

Bsn. 1. 2 *mp* *f*

Hn. 1. 2

Tbn. 1. 2 *p*

Hp. *mp* *f*

Vln. 1 *div.* *unis.* *f* *ff* *mp* *mf* *f* *p* *unis.*

Vln. 2 *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *p* *mf*

Cello *p* *mp*

Div. *p* *mp*

Db. *mp*

615

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Hn. 1, 2

Hn. 3, 4

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Cello

Db.

47

[illegible]

KK

48

KK

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef. Viola (Vla.) is in alto clef. Cello (Cello) and Double Bass (Db.) parts are in bass clef. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation like accents and slurs. The Cello part is marked "div." (divisi) in the final measure.

645 49

Fl. 1.2

1. *mf* *f* *p* *f*

Ob. 1.2

1. *mp* *mf* *f* 2. *pp* *pp* *f*

Cl. 1.2

mp *mf* *f* *pp* *pp* *f*

B. Cl.

p

Bsn. 1.2

f *pp*

Vln. 1

pizz. *mf* arco *mp* *f* *ff* *3* *ff*

Vln. 2

mp *f* *ff* *3* *ff*

Vla.

ff *3* *ff*

Cello div

pp *pp* *div. a 4* *3* *ff*

Db.

f *pp*

[illegible]

670

Picc. *pp*

Fl. 1.2 *pp*

Ob. 1.2 *pp*

Cl. 1.2. *pp*

B. Cl. *pp*

Bsn. 1.2 *pp*

Hn. 1.2

Hn. 3.4

Tba.

Crot. *pp*

Tub. B.

Glock. *pp*

Vib. *pp*

Hp. *pp*

Vla. *pp*

Cello *pp*

Db. *pp*

MM

679

Picc. *p*

Fl. 1. 2

Ob. 1. 2 *pp*

Cl. 1. 2. *pp*

B. Cl.

Bsn. 1. 2

Crot. *L.v.*

Glock. *L.v.*

Vib. *L.v.*

Hp. *L.v.*

E♭ A♭
D♭

NN

Vln. 1 *ppp* *crusc.* *pp* *p*

Vln. 2

Vla. *6*

Cello *6*

Db.

[illegible][illegible]

54

693

Hn. 1 2

Hn. 3 4

Vln. 1

Vln. 2

Vla.

Cello

Db.

=

697

Hn. 1 2

Hn. 3 4

Vln. 1

Vln. 2

Vla.

Cello

Db.

PP

55

700

Picc. *ff*

Fl. 1. 2 *f* *ff* *mf* *f*

Ob. 1. 2 *f* *ff* *mf* *f*

Cl. 1. 2 *f* *ff* *mf* *f*

B. Cl. *ff*
a 2

Bsn. 1. 2 *ff*

Hn. 1. 2 *ff*

Hn. 3. 4 *ff*

Tpt. 1. 2 *ff*
a 2

Tpt. 3. *ff*

Tbn. 1. 2 *ff*

Tbn. 3. *ff*

Tba. *ff*

Tub. B. *ff*

Glock. *ff*

Vib. *ff*

Hp. *ff* F# B# G# C#

PP

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*
arco

Db. *ff*

Picc.

Fl. 1. 2

Ob. 1. 2

Cl. 1. 2.

B. Cl.

Bsn. 1. 2

Hn. 1. 2

Hn. 3. 4

Tpt. 1. 2.

Tpt. 3.

Tbn. 1. 2.

Tbn. 3.

Tba.

Tub. B.

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Cello

Db.

58

710

Picc. *pp*

3

div.

Vln. 1 *pp*

dim.

Vln. 2 *pp*

dim.

ppp

RR

Slower

♩=56

716

Picc. *pppp*

B. Cl. *pp*

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

Tba. *pp*

ppp

Crot. *pp*

Tub. B. *ppp*

Glock. *pp*

p

5

ppp

Vib. *ppp*

Hp. *pp*

[E♭ F♯ G A[♯]
B♭ C[♯] D[♯]]

pp

ppp

p

6

pp

RR

Slower

♩=56

unis.

Vln. 1 *ppp*

unis.

Vln. 2 *ppp*

Db. *pp*

ppp